DOCUMENT RESUME

ED 342 726 SP 033 510

AUTHOR Knowles, Patricia; Sande, Rona
TITLE Dance Education in American Public Schools. Case Studies.
INSTITUTION Illinois Univ., Urbana. National Arts Education Research Center.
SPONS AGENCY Department of Education, Washington, DC.; National Endowment for the Arts, Washington, D.C.
PUB DATE 91
NOTE 163p.; IMPACT is an acronym for Interdisciplinary Model Program in the Arts for Children and Teachers.
AVAILABLE FROM Council for Research in Music Education, School of Music, University of Illinois at Urbana-Champaign, 1114 West Nevada Street, Urbana, IL 61801 ($8.00).
PUB TYPE Reports - Descriptive (141) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01/PC07 Plus Postage.
DESCRIPTORS Case Studies; Curriculum; *Dance Education; *Demonstration Programs; Elementary Secondary Education; National Surveys; *Program Descriptions; *Public Schools

ABSTRACT

The four case studies presented in this report represent results from a national survey by the National Arts Education Research Center to identify and select model schools with established curriculum-based K-12 dance education programs. The schools selected for the project were Fillmore Arts Center (Washington, D.C.), Buffalo Academy for the Visual and Performing Arts (Buffalo, New York), Duxberry Park Arts IMPACT School (Columbus, Ohio), and Jefferson High School for the Performing Arts (Portland, Oregon). The case studies include discussion of faculty, curriculum, program goals, and facilities and equipment. The schools which were observed shared several common characteristics: strong parental and community support; mutual respect among dance faculty and a unified program philosophy; frequent communication and a positive working atmosphere; a belief in integration within content areas and in interdisciplinary work; a curriculum that excites students; and administrative confidence and support. The appendices, which make up 75% of the document, include: a summary of a dance instructor's survey of 110 schools; a dance education inventory; guidelines, course outlines, and examinations at the Buffalo Academy for the Performing Arts; the Duxberry Park Arts IMPACT School philosophy and overview and the K-12 dance course of study in the Columbus public schools; and information about the Dance Career Seminar and Jefferson High School dancers 1986 repertoire. (IAH)

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Patricia Knowles
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in American Public Schools: case studies

Dance *Education*

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DANCE EDUCATION IN AMERICAN PUBLIC SCHOOLS

Case Studies

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at the University of Illinois

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1991

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Foreword

These case studies of dance education programs in four American public schools represent a product of the research program of the University of Illinois Site of the National Arts Education Research Center. The Center was funded by the National Endowment for the Arts and the United States Department of Education for a period of three years, 1987 to 1990. Patricia Knowles served as Dance Project Director.

These case studies establish clearly that the development of viable dance education programs in American public schools is eminently feasible and that dance education is alive and well in the schools described here. All four have what is absolutely essential — dance educators who are skilled, knowledgeable and dedicated.

Several notable items appear in the appendices. They include course outlines, tests and a highly developed sequential K-12 curriculum that is being implemented in the public schools of Columbus, Ohio.

It is our hope that this publication will motivate and inspire dance educators to enhance the quality of existing dance programs and to initiate programs in schools that currently lack a sequential program of dance education.

Charles Leonhard
Director of Research

Jack McKenzie
Director for Management

National Arts Education Research Center Case Study Project Report

Introduction, Overview

In the fall of 1987, the Dance Component of the NAERC began a long process of identification and selection of model schools with established curricular-based K-12 dance education programs. Our objective was to visit the schools and to write case study reports which might serve as a guide for new program implementation and the continued development of existing programs.

Initially, a survey was developed with a two-pronged purpose: to gain a national perspective on the status of dance in K–12 education and to identify schools for selection for the case study reports. The survey was sent to 201 schools in 43 states and Washington, DC. These schools were identified by state boards of education and dance specialists in each state as having established programs in dance. Survey consultants included representatives of the National Association of Schools of Dance (NASD), the National Dance Association (NDA), and dance specialists working in the schools. Of the 201 surveys distributed, 110 were completed. Thirty-four of these responses were from schools with some combination of K–8; the remaining 76 responses provided information on grades 9–12 (Appendix A).

Fourteen schools were initially selected from those responding to the survey. Final selection of four schools was made in consultation with dance educators and directors of teacher education programs in dance including representatives from NASD's Working Group on Dance Education and the NDA. The following criteria were used as the basis for selection of the model schools:

1. A clear understanding of mission reflected in program content.
2. A curricular-based, sequentially-developed program of dance studies.
3. A comprehensive dance curriculum with movement experiences at the core.
4. Administrative support for the program and its continued development.
5. Resources and personnel sufficient to the needs of the program.
6. Program established for a minimum of three years.
7. Outstanding or unique attributes or innovations which could serve as a model to other programs.

8. Collectively, the four schools selected would include:

   a. K-12 representation

   b. Diverse configurations including Arts IMPACT, Arts Magnet and Performing Arts

   c. At least one school with a large minority population and a curriculum relevant to the needs and interests of those students

   d. Broad geographic representation.

The schools selected for the project were Fillmore Arts Center, Washington, DC; Buffalo Academy for the Visual and Performing Arts, Buffalo, NY; Duxberry Park Arts IMPACT School, Columbus, OH; and Jefferson High School for the Performing Arts, Portland, OR.

A six-part Dance Education Inventory was developed (Appendix B) in consultation with arts education specialists at NAERC, representatives from the NASD Working Group and the NDA for use in the case study review process. Its function was to serve as a comprehensive "check-list" to aid in the observation process and the collection of data from each school. The insights gained from its use, however, were perhaps more valuable than the instrument itself. The Inventory delineated predetermined "model" program characteristics as prescribed by its authors, encouraging a standardized goal-oriented observation approach. It became obvious early in the review process that a systematic completion of the Inventory form would be impossible, given the unique nature of each school's dance program. In the end, the case study report for each school was written in an appropriately individualized format. The inventory served a secondary function—that of ensuring that all components of the program were considered and that relevant data were collected from each school.

Each school was visited by two individuals: a primary reviewer who visited all four schools and a site reviewer with experience as a dance specialist in K–12 education. Each of the four site reviewers was selected on the basis of comparable experience in relation to the school visited (Appendix C). Both reviewers visited at the same time, between January and March, 1990, for a three-day period. Classes, rehearsals and performances were observed; faculty, students and administrators were interviewed. The case studies were written by the primary reviewer in consultation with the site reviewer. The original reports have been condensed and edited for this document.

Buffalo Academy for the Visual and Performing Arts

The Buffalo Academy for the Visual and Performing Arts, established in 1977, encompasses grades 5-12 and serves a student population of around 800. The Arts Academy is ethnically balanced; at the present time, approximately 43 percent of the students are from the Black community, 5 percent from the Hispanic, 1 percent from the Native American populations and 1 percent from the Asian or Pacific Islander groups. The remainder of the students are White. The ethnic makeup of the student body enrolled in dance is slightly different: 56 percent are White, 38 percent Black, 3 percent Hispanic, 2 percent Asian or Pacific Islander and 1 percent Native American. The permanent dance faculty is 33 percent Black and 66 percent White.

The mission of the school, to provide professional arts education and excellence in academic areas, is reflected in the initial and ongoing growth and development of this school. Planning for the school involved parents in the community, teachers, administrators and artists from the Buffalo area. The school offers in-depth programs in art, drama, dance, music and radio/television. Interestingly enough, dance, as a separate entity, was not one of the art forms originally proposed for the school. Fortunately, the Curriculum Specialist appointed to the planning committee recognized the importance of the art form, and when parents and others also expressed concern that it was not to be included, she became its advocate and successfully championed the cause so that dance was added as a distinct arts discipline. Her individual contributions to the department were vital to the development of the program. She was appointed Dance Supervisor, and as such, researched the facility needs, spearheaded the development of the curriculum and formulated the documents for a dance credential. The importance of having this support in the central administration cannot be overemphasized.

The important role of parents in education was established early in the development of the Academy. A statement in one of the initial recruitment documents is revealing:

> The underlying philosophical belief of the school is that students will best achieve the refinement and development of their inherent talents and skills in a school designed for learning and performing these abilities. Further, the school believes that these accomplishments may best be attained when students/parents/educators are committed to the same goals of achieving excellence in the field of the arts, while maintaining sound academic standards. Thus the Buffalo Academy for Visual and Performing Arts anticipates that the home atmosphere and student attitude will support this philosophy and will supplement the specific school program with motivation and recognition.

Parents are urged to be actively involved. They are invited to classes, demonstrations and performances; they receive newsletters from the school, as well as communications from the departments. Ongoing support from the community remains important in terms of the overall success of these programs.

The Arts Academy is part of an Educational Park complex which includes a Montessori School and the Academic Challenge Center. It is housed in a rather imposing structure which has been suitably divided to serve the arts and the academic disciplines. The halls are lined with photographs of students who excel in sports, in student government and in academics. Alongside these photographs are posters and action photographs of the various performances which have come out of the work at the school. It is an impressive array of pictures, and acknowledgment of and pride in the accomplishments of the students are apparent.

Students at the Academy have several choices of curricular patterns they may follow in order to graduate from the school. They may pursue courses leading to a Regents Diploma with a focus in one or another of the art forms or they may graduate with an Arts Academy Diploma. The former includes special examinations, as well as Regents level course work[1], in academic subjects, and requires a minimum of five credits for a single sequence in the major arts area. The Arts Academy Diploma is awarded only if the full sequence of courses in the arts area (including history of the art form) has been completed. More credits must be earned for graduation with an Arts Academy Diploma.

The school provides the opportunity for students to select electives from the related arts (a drama major may take a dance course geared toward non-majors, for example), and there is the opportunity to select general electives which go beyond those required to fulfill the New York State Requirements in English, social studies, mathematics, science, health and physical education.[2] All students take daily studio classes in their art major.

The Dance Department

Students audition into the dance program. Potential ability is assessed, as well as actual ability, and opportunity is given to children who have innate talent but may not have had prior training. Students are interviewed as part of the audition/assessment process and the dance faculty make recommendations to the principal in terms of a student's admittance to the arts area. In addition to the audition/interview, student records are also reviewed, and grade point average, attendance and medical records are taken into account when decisions are made. There are currently 113 dance majors at the Arts Academy, although there are 145 students participating in the program. Students seek entry at the 5th through 9th grade levels; students starting at 5th grade have the opportunity to have eight years of professionally oriented training in dance.

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[1]Regents level courses are more advanced and more demanding than General or non-Regents courses.

[2]Dance majors are permitted to take dance courses to fulfill part of their physical education requirements.

This long-term relationship leads to special responsibilities for the arts faculties. The current head of the dance program states:

> You may be the most constant adult factor in their lives since you see them for eight years...including the difficult adolescent period. You can't be a parent, but you must be there to take an interest in what they have to say...

The dance faculty members take this responsibility seriously and are careful to listen to students without impinging on parental territory.

Although the potential for continuity of training over an eight-year period is excellent in this program, there are problems associated with the early decision-making process. Some students elect to major in dance without knowing what is involved, liking the idea of dance but having little previous dance experience. They might have chosen to attend the arts magnet school because it was a better alternative than other neighborhood schools. Some lose interest along the way but do not have the skill to transfer into another arts discipline. Some discover they are not really interested in performance.

Over time, the dance faculty realized that they must teach three different populations of dance majors: (a) the dedicated student who intends to continue to pursue dance as a career, (b) the major who enjoys dance but does not consider it a serious part of his/her life, and (c) the students who are no longer interested in dance but do not want to leave the school. The dance faculty appeared to be extremely successful in dealing with these problems, despite the frustrations that they might have felt either individually or collectively. Their ability to focus on the needs of the students as individuals, to maintain flexibility without loss of standards, and their determination to honor the art form allowed them to uphold the integrity of the work throughout.

The Faculty

The faculty consists of three full-time tenured teachers, all of whom have teacher certification in dance. New York State does not offer dance teacher certification; these teachers are certified by Buffalo certification, which is recognized by the New York State Education Department. For tenure in this system, they must possess a master's degree and have successfully taught in the public high school system for three years.

There is a designated faculty member in charge of the dance program at the Academy and ample opportunity for communication among the dance faculty members. The three permanent dance faculty work together on curriculum development, production and teaching. There is mutual respect for one another's work, and this respect is reflected in the positive atmosphere which permeates the department. There is a common belief in the core curriculum as it has been established, which assures sustained quality within the program as long as these three individuals (or others with a similar aesthetic) remain at the school.

Curriculum and Approach to Teaching

Faculty in the dance department are united in terms of their philosophy of dance education. They are dedicated to training young dancers in technique and in creative work, but they perceive their mission as being broader in scope than just training performers. They are clearly committed to making links between the arts and academic subjects and in encouraging students to recognize the interrelatedness of the various art forms. To this end, they formulated an excellent and well rounded sequentially developed dance curriculum to meet their stated goals; and they approached their teaching in a manner consistent with their philosophical beliefs.

The core of the program is the study of ballet, modern dance and Afro-Caribbean technique. The daily studio classes are planned so that there is an alternation of two technical styles each term. Improvisation and composition are also studied, both as segments within appropriate technique classes at the early levels and as special courses later on in the developmental pattern. Additionally, there are courses in dance history, dance production, pointe, and an elective course in related arts. There are also innovative independent study or "internship" type courses available in areas such as performance, teaching, or dance criticism.

One internship course which exists at the school is based on "apprenticing" a student to a dance company and granting independent study credit through the Academy. The student is expected to write a paper about the experience, keep a journal, etc. The student then receives a grade based upon the written work as well as the actual rehearsal/performance work. The latter would have been discussed with the company director.

Another example of independent study work is that which was arranged for a student who exhibited strong writing skills. The student was apprenticed to a local professional dance critic. In this instance, she attended concerts with the critic and then honed her writing skills by writing reviews.

Since the Montessori School is in close proximity to the Arts Academy, it offers an ideal situation for an internship program in teaching. Innovative projects in this area are common to the dance major program housed within the Buffalo Academy and such projects, along with the others mentioned, broaden the students' knowledge about various types of careers in the arts through "hands on" experiences.

Performance classes are a regular part of the schedule, and guest artists supplement the program by teaching repertory to the students. Occasionally, guest artists are brought in to teach other dance styles such as jazz or folk.

There is integrity in the curricular plan. The core curriculum is based on a sound foundation and body of knowledge with supplemental styles being offered as needed. At the fifth and sixth grade levels the focus is on creative movement and dance technique. Emphasis is on developing concentration and self-discipline. At the seventh, eighth, and ninth grade levels, classes are grouped by technical ability. Students study ballet/pointe, modern/improvisation, modern/Dunham and composition. Performances are mostly within the format of open classes and lecture

demonstrations. Reading and writing about dance as an art form are fostered within this grouping. Students are shown films and/or videos and attend concerts. Examples of the excellent guidelines presented to these students are attached as part of Appendix D1. (Outlines for a course in dance history appear in Appendix D2.)

At the tenth, eleventh and twelfth grade levels, more advanced work is given in the courses described above, and additional courses are offered. Composition, repertory, production workshop and dance history courses are taught, and it is this group of students who visit colleges and learn more about potential careers in dance. It is also at this level that the independent study courses described earlier are offered. Careers in dance are addressed within courses, and informally with guest lecturers who visit the school.

Students within this program are encouraged to develop their own individual style of dance, and a fundamental body intelligence is fostered. The philosophy of the faculty is reflected in action; problem-solving strategies are integrated into classes so that cognitive skills as well as physical skills are developed. Students at the Arts Academy work hard and well, responding to the challenges offered. The students feel affirmed and valued by the faculty. Interviews with students reveal a joy in dance, respect for their teachers, pleasure in camaraderie with peers, and the stated knowledge that they are learning discipline through dance:

> They care about you here... they will take the time... if you have trouble, they teach you the steps... (fifth-grade student)

> If you make a mistake, they don't yell at you. They try to help you see what your problem is... but if you don't try, they are going to push you harder; it makes everybody want to try just a little bit more. (tenth-grade student)

> The teacher always has a "happy face" and she makes funny faces and makes me get it right even if I think I can't. (fifth-grade student)

It was clear through these interviews that the students loved coming to the school and loved their dance classes. They were particularly enthusiastic about the special Holocaust project in which they were involved (p. 8), and they stated that they were willing to work harder in their academic subjects in order to be allowed to take part in extra dance activities. The positive attitude that these students exuded was exceptional.

Work with guest artists is a vital part of the dance department program. There are generally two or three guest residencies each year which provide the opportunity for intensive work, including the learning of repertory. Residencies are one to two weeks in length. Collaborations with professional groups in the area and with colleges are another aspect of the program which adds to its excellence. Field trips to arts programs deepen the artistic experiences given to the students.

Classes at the Buffalo Arts Academy are 38 minutes long, but for grades 7-12 dance classes are held over two periods, so that a longer time span is available for

class work. The exception is the elective class for nonmajors, which remains a single-period class. After-school rehearsals are approximately two hours long. Technique or repertory classes for grades 10-12 are at the end of the school day so that they can readily be continued into the after-school rehearsal period when a production is scheduled.

A major performance is scheduled every year; students are selected by audition. The culmination of the dance composition course is also an informal performance. In addition, students perform their own work or work of the faculty on lecture demonstration programs. They occasionally tour and perform outside of the school.

Scheduling problems are minimal since students schedule their major classes before selecting their academic classes. The latter are scheduled throughout the day, and an extra period is scheduled at the end of the day to allow for flexibility. Since rehearsals are conducted after school or during the students' regular dance classes, the only time classes are missed is when there are technical rehearsals prior to performance week or during actual performances. When the performance is completed, students are excused from dance classes for one week in order to attend make-up classes or to study and/or complete homework which was neglected during the performance period.

Evaluation of student work is achieved both through written examinations and performance (jury) examinations. Examples of these examinations appear in Appendix D3. It should be noted that the quality of the dance students' written work that was made available to the reviewers during the site visit was exceptionally high and that their verbalization skills, developed within the dance classes, were equally impressive. This was true from the earliest to the most advanced levels.

The non-dance teachers interviewed during the site visit were extremely positive about the dance department program. They admitted that there were sometimes problems when students had to miss classes for the sake of performance, but stated that such problems were minimal. They appreciated the fact that the dance faculty released students from studio classes after any such performances in order to assure that they had the opportunity to make up academic work which might have been missed.

Special Project

A project which took place throughout the academic year 1989–1990 provides a clear and specific example of the sort of interdisciplinary work which can be fostered in a school of this type. It illustrates what can be accomplished with vision, imagination and administrative support.

The project was called the Holocaust Project. The ballet, "Light from a Dark Canvas: A Holocaust Ballet," was conceived by the Head of the Dance Department to be an interdisciplinary venture within the school and to involve a segment of the community, the Holocaust Resource Center of Buffalo, Inc. A special study center was organized at the Library Media Center which became the coordinating agency for academic subject matter related to the project and served as an on-site

resource center for students and faculty. Students were introduced to the subject within their classrooms and then given special workshops and lectures by staff members of the Holocaust Resource Center of Buffalo. These sessions presented the background material (at the appropriate learning level) to the students, so that they might understand the events that took place and relate the concepts to contemporary society and to similar events in our own history.

Dance, drama, music and the spoken word as well as the historical and sociological aspects of the project were integrated as the year progressed, and students were clearly learning to think broadly. The following excerpt from a student journal reveals how all encompassing the project was in terms of stimulating ideas which went beyond the subject itself:

> ...I had a thought today... What a test it would be being in the Holocaust. It would, I think, bring out the real you. You would find out if you were (are) good and kind...or if you're evil and selfish...What would I do? What if I'm actually a horrible person, but just in a circumstance that doesn't let my horribleness show?

There were 40 students in the cast of the ballet, but the project extended beyond those students since the whole school was involved through various aspects of academic work. Audience members from the school were actually given special insights to help them relate to the ballet through the background studies, through communication with performers and through their teachers. They had been given a new perspective from which to view the art of dance.

Administration and Finances

The principal at Buffalo Academy for Visual and Performing Arts is committed to high academic standards. He has initiated an incentives program to keep the students in attendance and has dealt effectively with the scheduling conflicts which often plague schools of this nature. Awards are given to students for perfect attendance, and they are not permitted to participate in special field trips or in performances which might conflict with their academic classes unless their grades are maintained.

The principal values the arts programs and expects them to be visible and carried out with a high degree of proficiency. He stated that "community perceptions of the arts programs are vital to the continuation of a high quality program." He also respects the integrity of the dance faculty and has confidence in their abilities to develop their program appropriately. He is supportive and apportions the budget fairly among the arts areas.

The Dance Department is allocated funding through the school's supply budget for both library acquisitions and production supplies. Funding is also available to supplement salaries for work performed after school hours. Only limited funding is available for professional development programs, but release time is given to faculty members for such events (with substitutes paid by the Board of Education) whenever possible.

Additional funding to support special departmental projects, guest artists, and independently hired designers and accompanists for performances is secured through grants procured by the Board of Education's Curriculum Department, the Dance Supervisor, the principal or the dance faculty.

Although the school administrator does not have a background in the arts, he is able to call upon the services of the Dance Supervisor referred to earlier in this report. The current Dance Supervisor does have direct experience in the arts. She is the chairperson of a university dance department and directs a dance company, as well.

Dance faculty members are observed and evaluated by both the Dance Supervisor for Buffalo Public Schools and by the principal. Written reports on the observations are submitted to the Assistant Superintendent of Secondary Education.

School-wide faculty meetings, production meetings, and department meetings assure communication between the administration and the faculty. There are also informal conferences to deal with individual problems needing discussion.

Facilities/Equipment/Instructional Materials

Three dance studios are allocated to dance. Each is equipped with a record player and/or a cassette player; a VCR and monitor are provided for the exclusive use of the department. A theatre with a thrust stage and a black box theatre are available for performances. The latter is used for more informal showings. Dressing rooms are provided (two for girls and one for boys), and there is a storage facility for costumes. Additionally, professional performance spaces in the city are utilized by the school.

The library is a central part of the Buffalo Arts Academy. Although the dance collection is limited, efforts have recently been made to strengthen the dance holdings. The reference library includes a one-volume dance encyclopedia, several histories of world dance and two guides to famous ballets. The circulating library collection includes books focusing on various dance genre and regional dance types as well as biographies of famous dancers. The school subscribes to *Dance Magazine* and *Design for the Arts in Education*. Additional material is available through an inter-library loan system.

Films and video tapes are available, covering a broad spectrum of dance performances and/or history. The collection is fairly impressive for a high school and is well utilized in the classes. Additionally, there is a collection of slides which is used extensively in the Dance History class.

Program Goals

The dance faculty plan to continue their effort to find better ways to deal with the "three population" teaching problem described on page 5. They would like to have live accompaniment for classes and lengthen class periods. They believe in the

cross-over between departments and are supportive of even more interdisciplinary work occurring at the school.

The long- and short-term goals expressed by the principal concerned a strengthening of academic standards, recruitment of academically stronger students, facility improvement, and further development of the *Friends of the Arts Academy* organization as a fundraising unit. Increased recognition of the school by the community is another strong priority.

Special Features of the Program

A strong attribute of the program is found in the commitment and integrity of the faculty and of the curriculum itself. The sequential patterning of the courses, the integrity of the basic core curriculum, and the courses which augment that core demonstrate the fact that dance as an art form is the focus of the program. The teaching methodology demonstrates an integration of the art form with "languaging" and with academics.

While there is a clear acknowledgement and incorporation of the cognitive aspects of dance within the classes, the faculty are equally committed to the physical and expressive dimensions of dance and keep them central and primary.

The dance curriculum at Buffalo Academy for the Visual and Performing Arts demonstrates the principle of cultural democracy in the best sense of the term. The historical and cultural roots and the aesthetic of a variety of dance forms are explored as they are taught, and all dance students, regardless of their ethnic background, are given experience in each form.

There is significant cooperative learning evident in the classes. There is a clear sense of collaboration between teachers and students and among students themselves. Criticism is positive but firm and the atmosphere is one of caring for the individual.

The three permanent dance faculty members work easily together, share the same philosophy, and exponentially add to the learning experiences of the students.

There are ample performing opportunities for the dance students, and they are given a diversity of repertory. Their performance venues are appropriate to the material being presented and for the level of the performers. The strong guest artist program enriches the curriculum, and the networking with nearby colleges and universities is also a program strength.

The Dance Supervisor serves as administrative liaison to the principal and the faculty is consulted regarding decisions which would impact upon the Dance Program, such as hiring and curricular matters.

The principal is aware of the needs of the arts disciplines, seeks to find means to satisfy these needs and is committed to the continued development of the school.

Duxberry Park Arts IMPACT School

Duxberry Park Arts IMPACT[3] Alternative Elementary School was established in Columbus, Ohio, in 1982. The school offers dance, drama, music and visual arts to students from kindergarten through fifth grade as an integral part of the academic curriculum. The main thrust of the Duxberry Park approach to teaching/learning is to provide opportunity for the arts to impact upon the learning of traditionally academic subject matter (Appendix E1). The objective of the approach is to stimulate a student's learning of those academic subjects by making them more exciting, relevant and personal. At the same time, the art forms are recognized as being discrete bodies of knowledge and as important a part of the student's education as any other subject. Additionally, the goal of demonstrating the interrelatedness of the art forms is an important feature of the program. In the dance program it is the former aspect, the way in which the arts and academics are integrated, which provides an especially unique model for arts education

It is the former aspect of arts teaching (the impact of the arts upon traditionally academic subject matter) which will be the focus of this case study, however, since this aspect appeared to be the motivating force behind the majority of dance classes observed at the Duxberry Park school during the period of the visitation. Moreover, by focusing on the intricate process by which the arts can be infused with academics to facilitate learning, an especially unique model of arts education will have been documented for the research project.

Located in downtown Columbus, Duxberry Park Arts IMPACT Elementary School is an inner city school. Students are admitted by lottery to ensure that there is an equal racial balance and there is always a waiting list of students anxious to fill any opening that might occur. The lottery for fall admission is held in March; at that time any inequities which might have occurred within the year because of graduation or attrition are balanced.

Currently, there are 387 students enrolled at the Duxberry Park school: 51 percent are Black, 2 percent are Peruvian and 47 percent are White. Since all students take dance, the numbers are the same within the dance program. There are 22 full-time teachers and 6 part-time teachers at the school. Of these, 82 percent are White, 16 percent are Black and 2 percent are from the Asian or Pacific Islander groups. There is one full-time, tenured dance teacher who is White, and currently there is a Black student teacher in the dance area.

Special Features of the School

The arts work is integrated with the learning experiences occurring within a variety of classrooms. There are 16 K-5 self-contained classrooms and an art room, drama room, music room, dance studio, and gymnasium. For such a curricular structure to function successfully, careful planning and organization are essential.

[3]IMPACT is an acronym for Interdisciplinary Model Program in the Arts for Children and Teachers.

Planning is one of the most intriguing things about the Duxberry Park School. The fine tuning and flexibility built into the schedule and into the curricular patterning make this teaching/learning approach operate effectively.

The Arts Team (visual art, dance, drama and music teachers) meets on a weekly basis to plan instruction based on specific arts integration ideas: large group, small group, or whole school events; Artists-in-Schools programs; and festivals. Budgeting and the planning for rehearsal and/or performance times are also determined at these meetings; everything that needs to be considered can be taken into account when the actual schedule is made for the forthcoming period. The flexible schedule also takes into account such things as D.A.R.E. (Drug Awareness Resistance Education), instrumental music lessons, physical education classes, and school trips.

Approximately every four weeks, the Arts Team meets with the classroom teachers at each individual grade level to plan the curriculum for the following four-week unit of study. Substitute teachers are provided by the principal in order to facilitate the joint decision-making process between the classroom teachers and the arts teachers. The classroom teachers submit information to the arts team regarding their academic subject areas on an ongoing basis.

The scheduling of arts is flexible and relates to the plans to be realized. Instead of insisting, for example, that the fifth grade class have dance every week in February, it might be that they only meet twice because a music residency is being planned. Those classes missed, however, will be made up within a different unit, probably when there is a dance residency or performance planned. Flow charts are maintained to ensure that there is an even distribution of class time within the arts.

Another aspect of flexibility which accommodates scheduling is the concept of Arts Open Centers. These Open Centers are special times set aside weekly for individuals and/or small groups of students to practice, rehearse or create two and three dimensional work about a particular topic of interest. The ideas are student-generated, promoting independent decision making and independent work, a key concept in the philosophy of the school. On occasion, the Open Centers become times which may be used to complete a creative assignment begun in an arts class.

"Teaming" is an another important concept for the IMPACT School. There is a deliberate effort to encourage a cooperative atmosphere between the teacher and the student and between/among students of different grade levels as well as the peer group work which would normally exist within each class level. One aspect of "teaming" is the *buddy system* which is used at the school to encourage inter-grade relationships. A first grader might be paired with a fourth grade *buddy* for experiences such as writing poetry and making a dance. This example would typically come about when both fourth and first grade classes are studying poetry. Students from these two classes would be asked to cooperate and help each other write poems, and then they would compose original dance studies related to the poems. The performers in such a project would be both the first and fourth graders (mixed).

The "teaming concept" is also behind the many multi-arts projects encouraged which interrelate two or more of the arts disciplines with various academic subjects. The culminating performance of one such project was seen by the site visitors on a

videotape. This project, "Hall of Ideas," involved the concept of inventions and inventors. Dance, music, and drama were each involved, and the project was initiated and written by fourth-grade students. This kind of project is an important component of the school's philosophy, and classes look forward to the time when they have the opportunity to produce the full school "sharing" project.

Students are evaluated in the arts areas primarily on the basis of their participation. The grades used are P (participation), EP (extra participation), and MP (minimum participation). Parents also receive a statement by the arts teacher explaining what arts concepts have been learned during the marking period, and how the work integrates with the classroom curriculum.

Administration and Finances

The principal at Duxberry Park Elementary School has a background in the arts, is supportive and understanding of the dance program and is an excellent spokesperson for the school. He maintains an open door policy and communicates with the faculty through a daily news bulletin, meetings and individual conferences.

There is no specific school operating budget, and though budgeted tax funds pay for salaries and for major expenditures on a request basis, it is necessary to raise funds for other aspects of the program. Some funding is available through grants (Ohio Arts Council, Greater Columbus Arts Council, for example), but these are not guaranteed sources of funds. The members of the active PTA group associated with the school are unusually appreciative of the school and the teachers and are energetic fundraisers.

Staff development programs at Duxberry Park provide faculty with funding for professional development and release time to attend conferences, present papers or attend workshops.

The Dance Program

The excellent dance facilities, recently designed, demonstrate the support given the program. There is a beautiful, large, and bright studio with ample windows, sprung wooden floors, and acoustical tile in one wing of the building. It has been fitted with blackboards, bulletin boards and audio equipment. Funding is not available for live accompaniment. Connected to the studio is a cozy room used as a tutoring center or as a dance classroom, reading, or video room. There is plenty of space in each of these rooms to display some of the impressive resource materials collected by the dance instructor which consist of books, videos, records, posters, etc.; there are bright exhibits in every available corner to stimulate the students' thinking. An office and shower for the dance instructor are adjacent to the studio.

Classroom teachers accompany their students to dance class and physically participate in the classes, as well. Since dance will be used to enrich the academic subject matter, to help make it come alive or to reinforce a lesson or theme, it is important that the classroom teacher be present. He/she then has direct knowledge of what has been taught and can reinforce and build on the arts lesson when

returning to the classroom. Each aspect of education thus nourishes the other, and learning is fostered at every juncture. Participation of the classroom teacher in the dance class also serves as an example of the "teaming" concept explained earlier. It changes the relationship between the student and that teacher and makes for more direct and personal contact.

In an Arts IMPACT School, the dance teacher is expected to be a resource person, and as such must have a broad knowledge of classroom subjects as well as a dance background in order to function effectively and inspire students. An extensive background particularly in dance making, history, and technique in a variety of dance forms is essential. This type of program requires many different weekly class preparations. During the time of the site review, the dance classes focused on poetry, writing, anatomy (study of bones and joints), and history (Westward Expansion in the United States in the 1800s). The dance connections were made in various ways. For example, for the poetry section, the dance classes focused on original dance compositions using student-created poetry. The dance instructor had also designed a chart which demonstrated similarities between some basic processes of writing and choreographing, and had maps, a skeleton with identifying terms, and a motif mover picture displayed on bulletin boards in the dance studio. Specific 19th century social dances (contra dances, reels, square dances) were taught in relation to the history lesson. In this setting, students are *learning through dance*, rather than *experiencing dance* as an end in itself.

One specific example of the interaction between an academic subject and dance was the lesson demonstrating the similarities between the writing process and the process of dance composition. In this instance the review team was able to observe a sequence of classes which made it possible to gain more insight into the developmental nature of the assignment. The class observed was a fourth-grade dance class. On the first day, a number of poems were read, and discussion ensued in regard to the content of the poems, including such concepts as action words, adverbs and adjectives. There was also the beginning of a discussion of the comparison between writing and choreographing through a clever graph devised by the instructor to illustrate her points. At the end of the class, students improvised on a few of the action words contained in the poems.

In the second hour, students again improvised on words, and then discussed how those words might become a dance phrase, and what one would want to see in the completed work. The answers demonstrated that these children were already familiar with some basic choreographic principles:

> The dance should have a beginning, middle and end... The dance should make sense (communicate through movement)... We should cooperate and participate in making the dance... We should rehearse a lot...

The lesson was taken further when the instructor continued the comparison between the process of writing and that of composing dances which had begun in the previous lesson. Students were then divided into groups, received a written copy of an excerpt from one or another of the poems and asked to compose a dance study. At the end of the hour there was more discussion. This time, it was an

evaluative process, and students were asked to identify such things as "What was working?" and "What might be done to make the dance better?"

The structure described above was fairly typical of the type of classes observed at Duxberry Park Elementary School. Dance was used as an expressive tool to encourage learning, and as such served effectively to provide enrichment of academic subject matter. Excellent as this model is in terms of integrating the arts with academics, the potential danger in this type of structure is that the art form could become subsumed under an academic focus.

This danger was recognized at Duxberry, fortunately, and the problem is alleviated by an extensive guest artist program. Here, presumably, the artists working with the students concentrate on dance itself; they are not expected to integrate their work with what is being done in the academic classroom. Instead, the students enter into the artist's world and view dance from that vantage point.

An impressive number of master classes are taught by guest artists and/or occasionally by a parent with specialized dance skills, such as African dance. The school was also fortunate in having a professional dance company in residence. The company used the studio as rehearsal space, worked with a core group of students on a daily basis, and taught master classes to all grade levels. Additionally, they performed for the students and teachers and encouraged the students to observe rehearsals.

Duxberry's provision of company rehearsal space after school hours is an exceptional community outreach project which benefits the student directly as well. Another valuable enrichment project that occurs at the school is the auditioning of professional dancers for Artists-in-the-Schools programs. Since the auditions are scheduled at Duxberry, these public school students have the opportunity to participate in the audition classes or performances. Students also attend dance concerts in the community and are informed about the company, the type of dance to be performed, and other aspects of the program which might be relevant.

Duxberry Park Elementary School and The Ohio State University have evolved a working relationship. Student teachers from the University observe and practice teach at the school. Another example of this relationship between the elementary school children and the University dance program includes a sharing of creative work. The dance instructor at Duxberry Park also teaches within the dance education program in the Department of Dance at the University.

The projected stages of development within the Arts IMPACT program are described by means of a Developmental Pyramid Chart. The chart includes time allotted for classes and open centers, the appropriate types of performances and the stages for the development of class clubs. Since the school is process-oriented, the stages of "sharings" are particularly important, beginning with classroom sharing at the kindergarten level and growing to possible public performances by the fifth grade. Dances resulting from club work as well as works set by guest artists or works produced through class work are all available for "sharings" or public performances in the Fall and Spring.

Despite the unusual opportunities for integrated learning experiences which grow out of the IMPACT approach to arts education, such a program is not without its own unique problems. Because arts teachers work with all of the classes each week, there is the danger of burn out. The dance teacher, for example, had 17 weekly preparations. More meetings are expected of "arts team" faculty members than is the norm in traditional schools, and an enormous amount of resource material must be collected if the program is to function at its highest potential. At Duxberry, the arts teachers were clearly willing to take that extra step; if they had not been, the program could not have been as effective.

Furthermore, it takes a special kind of classroom teacher to work in such a program. Those who have had some interest in one or another of the arts will usually be the most successful in such a system. Because the approach is so dependent upon the integration of the areas, it is especially important that the teachers hired are excited about working in this manner.

The dance faculty member at Duxberry Park has actively built the program. She would like to augment the current dance program by allowing the studio to be used by additional professional dance companies in exchange for master classes. This plan would serve the student body and contribute to the community as well. In 1988 she instituted a dance "Works in Progress" program within the Columbus Public Schools, bringing 12 dance programs (K–12) together for a district-wide "sharing."

Other long-term goals include the further development and the implementation of a K–5 Course of Study in Dance (as part of the K–12 comprehensive Course of Study for the Columbus Public Schools)[4] and the development of an assessment tool for the program. Another goal is to have live accompaniment for classes.

The program at Duxberry Park serves its primary purpose well. The arts enrich the academic program and are viewed as an integral and normal part of everyday life. Education is organized into large units: what happened in dance, in history, in art, in music, in philosophy during major epochs becomes the focus for a unit of study, and the interrelationship of these events is the basis for developing a field of reference or "breadth of knowledge." This is an important model for study. The place of arts education in such a model is of major significance.

[4]In 1990, a committee of dance educators, chaired by Loren E. Bucek, completed a draft of a sequential K-12 dance curriculum for the Columbus Public Schools. After revision in the summer of 1991, it was submitted to the Columbus School Board for adoption in the fall of 1991 (See Appendix E2).

Fillmore Arts Center

Fillmore represents an example of the "cluster schools" concept of arts education. Located just north of Georgetown in the northwest area of Washington, DC, the school serves approximately 950 Kindergarten through 8th-grade public school students each week from five District of Columbia public schools in the immediate area.

The Center is part of what is referred to in DC as the Six School Complex. Established in 1974, it was born out of necessity and nurtured and developed through the ingenuity and resourcefulness of teachers, parents, and administrators who had a vested interest in preserving neighborhood schools threatened with closure.

There were many reasons for the outflow of students from the public schools: lack of resources, desegregation issues, movement of families to the suburbs, the trend toward smaller families, private school competition, etc. The cluster concept was investigated because it had the potential to make better use of resources.

The Six School Complex plan[5] made use of all of the existing facilities, gave each school a unique mission[6], and provided for interaction between schools. The school at the hub of this interaction was Fillmore, which was originally designated a resource center and ultimately refined as a center for the arts and physical education. Fillmore in its present configuration is described in this case study.

Fillmore Arts Center is housed in a small but charming turreted brick building which looks a little like a tiny castle from the exterior. On the facade is a mural drawn by the students which immediately hints that this is no ordinary school.

Upon entering the building, one is immediately struck by an atmosphere of excitement and creativity. The first sight is of the artwork which adorns the stairwell — a black and white drawing emphasizing three dimensional design and a shaded drawing of shapes which already contains the words of a poem with movement implications. These examples of visual art serve as constant reminders that the building is designated as an arts center.

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[5]A detailed study of the restructuring of the six schools can be found in *Six School Complex: A Successful Innovation in Washington, DC's Public Schools* by Judith Denton Jones. Copies of the study may be ordered by sending $10 per copy (check of money order payable to "Six Schools, Inc.") to the Six School Council, c/o Fillmore Arts Center, 35th and S Streets, NW, Washington, DC 20007. The book outlines the phases, problems and solutions of the restructuring process.

[6]School Designations: Hardy is a middle school for grades 5-8; Hyde, a bilingual elementary school; Key, an elementary school which emphasizes environmental science; Mann, an elementary school with a strong general science emphasis; and Stoddert is a Model Primary School. Fillmore was designated as a resource center which would serve all of the schools.

Each weekday, students from one of the five nearby schools arrive at Fillmore (on buses supplied by the District of Columbia school system) for a half day of study in two of the art forms offered at the school: dance, drama, music, visual arts or creative writing[7]. During the Fall 1989 term, 153 of these students were enrolled in dance courses.

The student body is racially mixed as is the faculty. At the time of the site visit, the ethnic makeup of the dance student population was 11 percent Asian, 25 percent Black, 25 percent Hispanic, and 39 percent White. Dance faculty members represented Black, East Indian/Jamaican and White groups.

During the earliest years (K–2) the selection of courses is mandated by the school. Students are rotated through four arts courses: dance, drama, music and visual art, taking two each term. A child who begins the program in kindergarten will take at least two dance courses during those three years. There is no distinction between levels in the dance classes offered for this age group.

From grade three onward, however, students select their own classes from an augmented list of courses in the four arts areas and creative writing. An attempt is made to see that two different areas (preferably one in a performing art and one in visual arts or creative writing) are studied each term. It is at this point, in dance, that a differentiation is made in terms of placing students in classes in accordance with their experience and/or skill level.

There is latitude in defining the levels, however, and many variables are considered when class assignments are made: enrollment balance, personality concerns, conflicts with the second selected art form, etc. Generally, two levels of instruction per dance course are offered to accommodate the students at each school. Students with learning disabilities are successfully integrated into regular class sessions and are not treated as a "special population."

Within this defined format, it is possible for a student to continue to alternate course fields or to pursue one art area (e.g., dance) in more depth by selecting one dance course each term during tenure at the school. The school year is divided into two terms of approximately 17 weeks duration; this means that by the end of each year students will have experienced 68 hours of arts instruction.

Dance Curriculum and Approach to Teaching

At the core of Fillmore's philosophy is a belief that all children should receive a skill-based quality arts education. There are no auditions in dance since the program is open to all students. There is a deliberate effort to balance the arts process with performance at the school, but the focus is based on the former. The rationale for this approach is that performance will come out of process, though performance is not a goal as such.

[7]Fillmore also provides a physical education instructor who travels to the five schools to teach physical education.

The school curriculum is child-centered and structured in accordance with the goals of the Washington, DC Competency-Based Curriculum. Instruction in the history and aesthetics of the art form is integrated into the class sessions along with the acquisition of skills. Classes are small, and there is a strong mentoring system in place. A student with cerebral palsy who was enrolled in a dance class demonstrated remarkable achievement. Individualized instruction allowed for such teaching without a depreciation in the standards expected for the class.

Faculty are aware of the students' backgrounds, strengths and weaknesses (emotional as well as intellectual and physical) and use that knowledge to help each child achieve his/her potential. Dance faculty members repeatedly emphasized that their main purpose in teaching was to develop the students' ability to think for themselves, to learn to express themselves through movement and through language, and to develop a sense of self. They were not approaching classes with the idea of training students to be dancers, though they encourage talented students to pursue additional studio work outside of school.

The basis for the Fillmore approach to teaching is clearly stated in the catalog:

> Study in the arts at Fillmore is based on a theory of cognition which holds that all mental operations including thinking, feeling, intuition, creativity are operations of the mind which cannot be separated from the senses.

Problem solving (creative work), evaluation (aesthetic perception), group work and sharing were evident in the classes observed, as well as physical (technical) work, which was presented in a more formal manner. Students were encouraged to take risks in their improvisational work in some classes, though in other classes the creative work was seen more as rearrangement of existing step patterns. Various styles of dance were taught including ballet, modern dance, jazz, theatrical dance and African dance.

Flexibility within curricular guidelines at Fillmore allows for the introduction of special courses such as Poetry and Dance, Yoga Dance, Video Dance and Aerobic Dance to be added to the curriculum. Twice each year, faculty members meet with the director to plan the courses to be offered each term. Syllabi are submitted and the course value is deliberated in light of the strengths of the faculty members involved and consideration of the total curricular structure.

Course content and/or focus can change every semester in courses regularly taught, depending upon the abilities and experience of the instructor. Dance teachers are committed to "introducing the students to the intellectual, emotional, historical and aesthetic benefits of dance, not just the physical aspects"[8] within any course structure. There is a set vocabulary to be learned, papers to be written and journals to be kept in many of the classes.

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[8] From *A Curriculum Guideline, Kindergarten through Eighth Grade*, compiled and edited especially for this study by Margaret T. Meenehan with contributions from dance faculty members Sandra Fortune-Green, Karen Daniels, Lucilda Dassardo-Cooper.

Evaluation of achievement includes self evaluation, written tests and performance tests. Instructors give both verbal and written progress reports to the students each term, and parents receive progress reports which include a brief description of course content.

Since the arts are centered in one place in the "cluster concept," it is relatively easy to encourage inter-arts projects, and the faculty at Fillmore speak positively about their joint ventures. Teachers and students from other arts disciplines also observe in-class performances or view visual art exhibits.

At the end of each semester, a performance is planned by the dance area. Each class is expected to participate, though participation is not mandatory. Usually a short piece developed through the class process is presented on the program. On occasion, students have the opportunity to perform pieces created outside of class. Some faculty members and some students felt pressured by the performance expectation, but most acknowledged the benefits of performance and most students (especially the young ones) looked forward to performing.

Classroom teachers accompanying students from their home school are encouraged to observe their students at Fillmore. Those who do often reinforce the teaching at Fillmore by relating that work to the traditional academic curriculum which, in turn, enhances the work in the academic classes. Conversely, the arts teachers visit the academic classes and contribute to the projects initiated there. This interaction is encouraged by the school administration.

The classroom teachers interviewed were enthusiastic about the Fillmore program. They appreciated the fact that some of their students with diagnosed learning disabilities were able to perform well at the arts center, and they also valued the creative outlet that participation in an art form gave to the students. They believed that the ability of the children to concentrate was intensified through their studies at Fillmore.

Fillmore also offers an after-school program in the arts and a summer camp. These programs are under a different administration, but some of the same faculty are involved as teachers.

Faculty

The majority of the faculty are part-time instructors in keeping with the idea that the school be staffed by artist/teachers active in their profession. Currently there are approximately 15 part-time (the numbers vary slightly each term) and two full-time appointees. The dance area currently has four part-time faculty members, with the cumulative total of their appointment percentages adding up to approximately one full-time faculty member.

Since faculty members are paid at an hourly rate for their work (teaching or other school-related projects), there is no tenure system operating at Fillmore; however, faculty are expected to be certified.

The concept of hiring artist/teachers on a part-time basis was adopted both for philosophical reasons (artist/teachers would bring inspiration and direct experience into the classroom) and financial considerations. Part-time teachers would not need to be paid benefits, which would save the school system funds.

Originally this was a satisfactory arrangement on all sides. It was advantageous to teachers who only wanted to teach part-time and to continue to pursue their work as professional artists. The down side of the plan appears to be that a number of the artist/teachers have found that they must teach more than half-time in order to support themselves and, as a result, they have had to teach at several venues in order to earn a living and to receive health and retirement benefits.

This employment practice has recently become an important issue at Fillmore, and it has the potential to impact upon the quality of the program in the areas of sequential curricular design and continuity in teaching.

This teaching situation did affect the curricular structure of the dance program at Fillmore during the time of the visit. As a result, the program was not seen in its usual pattern of course offerings, and sequential learning was harder to discern than would normally have been the case.

Administration and Finances

There is a director rather than a principal in charge of the Fillmore Arts Center. In this instance, the director is practically a one-person show. Administering the program, counseling students, observing and evaluating faculty, guiding the curriculum, producing a newsletter and fundraising are only part of her duties. She also hires faculty and staff and allocates the budget for the school.

The director holds two faculty meetings each year to discuss general curricular planning or any anticipated special projects. She observes classes regularly, and is able to problem solve on an ad hoc basis because of her familiarity with the full program. Although the director of the school does not have a professional background in the arts, she is clearly committed to the arts process, and is highly regarded by the faculty for her ability to be objective in dealing with the individual art forms. She is supportive of the staff and their continued professional development.

Conferences between the director and individual faculty members are of prime importance at the Center. There are at least two such meetings each year. At that time, the dance faculty member is expected to submit syllabi for prospective courses, present class vocabulary lists (learning to use the appropriate terms for movement is an important component of each class), and discuss any plans to increase the students' reading about and talking about the art form. Ideas for increasing the students' knowledge of career options and grading/evaluating matters are also discussed at the conference.

The administrative structure within the dance area itself is not formally defined, but traditionally, the senior member of the department (senior by virtue of length of service) serves as the coordinator of the area. Dance faculty members do, however, report to the director in terms of most curricular matters.

Funding for the Center is multi-faceted. The District of Columbia pays staff salaries and funds building maintenance. Funding for supplies is obtained from a percentage of each of the Six Schools' consumable supply budget and through parental contributions of $15 per child ($7.50 for pre-kindergarten students). Additional funding for operating expenses comes from monies earned from the summer program operated by the school. Contributions made to the Fillmore Center by individuals and/or foundations comprise the remainder of the budget.

Facilities/Equipment/Instructional Materials

Central to the activity of Fillmore is a large office/lunchroom/conference room. At noon, there is a buzz of activity in that room as teachers eat their lunches, confer with other teachers regarding students and/or discuss projects important to the school. During other hours, the room serves as a study space for the homeroom teachers who accompany students to the Center, since for them, the hours at the school are regarded as their preparation time.

Each of the arts has assigned space. The dance program has one studio of modest size but with a pleasant ambiance. The building's turret opens into the studio providing a little alcove which is well utilized, either as part of the studio itself or as an intimate tutoring space when needed. The studio is not sufficiently large to serve performances adequately. Occasionally the students perform at the performing arts high school nearby or at other schools in the area.

The dance studio has a very good audio system (there is not enough budget to hire accompanists for dance classes) and access to video machines, cameras and a projector. There is a limited number of video tapes in the library, but videos and films are available to the school through the public library.

At one time, the School received a grant of $12,000 to start a basic performing arts library. The collection is primarily for faculty to use as a resource, and there is a small budget to add to the collection each year. Additions to the library have recently been made in conjunction with the "Artist of the Month" program. For example, when Paul Taylor was "Artist of the Month," books about Taylor and his work could appropriately be requested as additions to the library. Periodicals subscribed to for the dance area are *Dance Magazine* and *Dance Teacher Now*.

Program Goals

One major goal expressed by the director is the intensification of the program of interrelating the arts with academics. Another goal concerns providing additional levels of instruction for each art form, to provide greater challenge for the advanced students. There is a recognized need for an improved and augmented facility (including an appropriate performance space), and one of the goals is to find a way to meet that need.

A major priority for the school is the achievement of greater recognition within the city. Although Fillmore has been recognized nationally, support has not been

as evident at the local level. The ultimate goal expressed by the director would be the replication of the Fillmore model throughout the District.

Special Features of the Program

Students experience all of the art forms in an ongoing pattern from kindergarten through eighth grade. There is the potential for a student to have experienced 32 courses in the arts before entering high school.

All of the arts are housed in one building, facilitating interaction among the arts and ensuring appropriate facilities for the practice of each art form. There is ample opportunity for arts faculty to work together on interdisciplinary projects.

Students are sent to a specific place (school) to experience art, much as one would go to a special place to view art (concert hall, museum, etc.). Even though the philosophy of the school is based on the assumption that art is part of one's normal life process and can be found all around us, the specific attention to and concentration of art in one place reinforces its importance.

Classroom teachers have the opportunity to observe their students in the arts classes, since they are not teaching while their students are at Fillmore. Those who do observe classes gain insights into the needs of the children and frequently integrate the concepts learned through the arts into the academic classroom. Similarly, the arts teachers make connections between the content of the academic classes and the experiences in the arts classes.

Since a specified part of every week is designated as Fillmore Day at each school, there is no problem with schedule conflicts or pulling students out of classes for extra or unexpected work.

Because the school serves different neighborhoods, the particularly broad social, racial and ethnic combination of students provides for diverse viewpoints to stimulate thought and promote cultural understanding and sensitivity. Although the population of DC is primarily African American, it is a city which has an infusion of people from all over the world because of its unique position within the United States.

The parents and neighborhood community are supportive of the school. Parents are represented along with faculty and administrators on a Six School Council to confer on matters of concern to the five home-schools. The Six School Council Complex is located in a child-oriented neighborhood and parents are especially willing to be involved in school matters.

Jefferson High School

This inner city school located in Portland, Oregon was designated a magnet high school offering a specialized performing arts program in 1974. In addition to its role as a Performing Arts Magnet High School, it is a neighborhood school which has specialized programs in many areas including a unique Legal Secretarial/Word Processing magnet program. The school is known throughout the city; and the dance program is known throughout the state and beyond due in large part to its active student touring company, The Jefferson Dancers.

The impetus for establishing the school as a magnet was precipitated by enrollment and integration considerations. In this instance, however, the Black community which surrounds the school did not particularly want it to be an arts magnet school. Parents were afraid that the school would not be as reputable if it became an arts school; there would be a stigma which implied that Black students could be performers but could not achieve high academic standards. The school has proved itself to be both academically sound and artistically superior. It became a school which draws students from all ethnic groups and from all parts of the city because of the respectable and respected arts programs.

The complex structure of Jefferson High School provides many options to students. They can attend full-time or part-time, the latter as part of a co-op system whereby the student attends his/her neighborhood school for academics and is then bused to Jefferson for the magnet program. Additionally, the school accepts middle-school aged children for advanced placement and permits students from nearby Portland Community College to enroll in classes through a concurrent enrollment system.

Another unique feature with respect to the configuration of this school is the fact that the arts program serves 17 middle schools in Portland. A majority of the arts instructors teach in both the middle schools and the high school. This arrangement is not only advantageous for the middle schools, but there is also the potential for those schools to serve as feeder schools for the Jefferson arts programs, with the result that students enter the high school programs with a predisposition towards the arts.

There are approximately 1200 students enrolled at the high school. The ethnic mix of the student population is 54 percent Black, 2 percent Hispanic, 5 percent Asian or Pacific Islander, 2 percent Native American and 37 percent White. Information as to the ethnic makeup of the 120 full-time and 24 part-time faculty members was not available. The ethnic makeup of the dance faculty includes 76 percent White, 18 percent Black, and 6 percent Hispanic. The dance student population is 51 percent White, 39 percent Black, 5 percent Native American, 3 percent Asian or Pacific Islander, and 2 percent Hispanic.

The performing arts available to students are dance, music, television and theatre. There are technically no "dance majors" as such since the school is both an arts magnet and a neighborhood school with various options, but dedicated students who enroll in the dance program have the possibility of a full curriculum

of dance studies. This is possible in part because of the fact that unit credit in dance satisfies required credits in physical education and fine arts and because all elective units can be taken in dance. The practical solution of scheduling two extra periods in the day when dance can be offered after academic classes are over makes it relatively easy for students to take two dance classes per day without a scheduling problem. There are currently 116 students in the "major" program[9], but the total number of students at the high school participating in the dance program is 276. Additionally, 30 students from Portland Community College are enrolled in dance classes.

The Dance Department

The development of the dance department is a success story in itself. The current department chair started the dance program over twenty years ago: she was hired at Jefferson to teach drill-team (the school had a strong reputation in the field of sports at the time), and she accepted the job with the provision that she be allowed to teach one dance class. Gradually, this visionary leader initiated more and more courses, formalized a curriculum and ultimately formed a student performing company. (Between 1980-1988 program development was continued by another very capable individual to allow the current chair to devote additional time to the Jefferson Dancers.)

The dance area also initiated the Middle School Arts Program (1978). That program began with two instructors teaching daily dance classes at four middle schools. The program gained immediate visibility since students performed for parent groups, at school concerts and for civic groups. The success of the program was so great that parents and principals at the other schools wanted to have a dance program in their schools as well, and the program was launched. Now there are over 50 courses taught in the areas of dance, theatre, and television in the 17 middle schools. Initially, Jefferson offered those classes on a co-operative pay basis, but once the program was established and valued, the middle schools provided the teaching positions necessary to retain the program.

Currently there are 11 full-time and 6 part-time faculty members working in the dance department as well as a substantial number of support staff. Three performing groups highlight the focus of the program, which is performance. Major American choreographers have contributed to the repertory for the main company, the Jefferson Dancers, and the company has a touring schedule which could easily match that of many professional dance companies.

The dance faculty believe that all forms of dance technique should be taught, and, in keeping with this philosophy, offer modern, jazz, ballet (including pointe), tap, and ethnic styles. The thrust of the program is on performance. It is the belief of the faculty that technique can be acquired through learning and performing dances. All students enrolled in the program perform in the recitals held twice each

[9]For the purposes of this report, students who are advised and are fulfilling courses which are considered part of the structured magnet dance curriculum will be referred to as "dance majors."

year. Advanced students perform even more through tours with the Demo Dancers or, at the highest level, with the Jefferson Dancers.

Performance is also an integral part of the middle school program with the goal of "getting students turned on to dance." Part of the method of achieving that goal is to allow the children to experience performance and reap the satisfaction and accolades that accompany it. Students learn dances right from the start; through the dances, they work on proper execution of steps, get an introduction to dance vocabulary, etc. Most importantly, they experience the joy of dancing.

The evaluation process within the classes, even at the middle school level, emphasizes skill testing through performance exams. The tests actually become the introduction to public performances for students. The performance exam observed by the reviewers at one of these schools was administered sensitively and positively, and the feedback to students was immediate. Peer support was evident as each group of children performed the sequence of jazz movement they had learned.

At the high school level, with the exception of an introductory course "Exploring Dance," and the entry level courses in the Dance Sequence[10], students audition for placement in classes or are recommended by their instructors. Students attend classes according to their skill level rather than their grade level, and one might be in an advanced level in one technique and an elementary level in another. Advising is an important part of the program, and student progress is carefully monitored.

Evaluation of work at the high school level is again based on skills tests (performance exams); in some classes, however, there are also written tests, particularly in classes where faculty have given reading assignments. "Risk taking" is one of the major criteria in a performance evaluation, according to the director of the program. Students confer with faculty regarding grades, which, in some cases, determine advancement to the next level.

The most sequential technique offerings (Levels I-IV) are in tap and ballet. Modern and jazz are combined at the elementary stages (as Dance I & II) and are taught as discrete styles by Level III. There is a course in African dance which is open to all students regardless of background training, and there have been residencies with artists from a variety of ethnic groups. One of the most impressive things about the program at Jefferson is that all of the classes (including those at the middle schools) have live and very effective accompaniment. The importance of good music is recognized within the department and by the administration, and musicians capable of playing in a variety of styles are available for classes.

Dance in its historical and cultural contexts is taught within technique classes at levels III and IV. A separate course in Improvisation/Composition is offered to students who are in the third year of the program. There is also a specific course in

[10]The Dance Sequence is the structured curriculum followed by the students referred to in this report as "Dance Majors." Non-majors can take these courses as well if they are qualified. Courses in the sequence are double-period classes.

the curriculum which deals with careers in dance, audition techniques, resumes, etc. and introduces information on college dance programs.

Performing Classes and Performance Groups

Three performance classes (and associated performance groups) are central to the dance curriculum. These courses have an audition prerequisite. Modern Dance Laboratory is an experimental class which gives students more opportunity to work on choreographic projects and introduces performance elements. Students in this class meet twice a week and are often enrolled in the Demo Dancers class which also meets twice weekly. The latter group works primarily in jazz and musical theatre styles, performing at athletic events and community functions.

The site reviewers observed the Demo Dancers perform at a school rally and watched them rehearse for an upcoming lecture demonstration to be performed off campus. These young students were clearly learning the skills necessary for performance, were being made responsible for themselves as performers on tour and were almost groomed for the responsibilities they might have if they became members of The Jefferson Dancers.

The Jefferson Dancers are considered the primary performance vehicle for the department. They rehearse on a daily basis (with course credit) and perform regularly both locally and on tour. Each spring, there is an audition to select the dancers for the following year. These company members are expected to have developed their skills in all styles of dance since the repertory contains works in tap, ballet, modern, jazz, ethnic and musical theatre dance styles. The company repertoire includes over 50 choreographic works, with new pieces being added every year through the department's guest artist program. Artists such as Donald McKayle, Shirley Ririe, Lowell Smith (formerly Dance Theatre of Harlem), Sean Greene (formerly Bella Lewitzky Dance Company), Joan Woodbury, Chuck Davis and Brenda Bufalino have mounted works for the company, and Jefferson faculty members (professional choreographers) have also set works.

These pieces are kept in repertory, reconstructed from video (students are trained in how to do this) and rehearsed by the company director.[11] Usually, between 10 and 20 works are prepared each year for performances at various venues including the Portland Civic Auditorium (a 3,000 seat house), an intermediate-size theatre (900 seats) at Jefferson High School itself, the Hult Center in Eugene, and on extensive tours. Approximately 24,000 people see The Jefferson Dancers each year. (See Appendix F2 for a typical season's repertory and tour schedule.)

The company, a multi-ethnic group, numbers between 18 and 20 dancers. Some of the dancers are graduates of Jefferson who enroll through Portland Community College (and get college credit). If the department believes that these students can still grow artistically through the experience, they are allowed to remain

[11] In this instance, the Director of The Jefferson Dancers is also the Chair of the Department.

in the company if their presence is appropriate.[12] The student company is permitted to be away from school a maximum of 15 days per year for performances, but the director attempts to minimize schedule conflicts as much as possible. She deliberately does not schedule performances at the end of a quarter, for example, when exams are being held. When on tour, the student dancers are expected to keep abreast of their academic work, and the director serves as tutor. Students are not permitted to go on tour unless their work in academic classes is being maintained at a satisfactory level.

Part of the learning experience for the student dancers is the regime of touring. They are expected to collect and return their dance costumes, budget their per diem allowance for food, prepare to make changes within a work or to change repertory unexpectedly at a moment's notice, and to behave congenially and as part of a unit. The reviewers had an opportunity to observe touring preparations, and were impressed with the maturity and capabilities of the student dancers.

These students work in an entirely professional manner. In the rehearsals observed, they were disciplined and confident. When asked (unexpectedly) to show a work, they immediately took their places and within seconds had adjusted the choreography to camouflage the fact that there were a couple of dancers missing. They jumped from one style of dance to another with complete ease, and were able to switch from performance mode to rehearsal mode without a flicker. Their performing skills were impressive.

It was clear that the dance students who were involved in The Jefferson Dancers were satisfied with their work at the school, and it appeared that dance students, in general, were pleased with the department. They were working well in all of the classes observed, and, particularly in tap classes, had achieved a high level of skill. In the few interviews held with students at the school, the only negative statements made were in relationship to the discontinuance of the Honors Program (special academic program) beyond the second year of high school.

Many of the dance students had been in the Honors Program, and they believed that their academic classes were not as rigorous or challenging after they finished the two-year program. The school principal stated that it was impractical to continue the program beyond two years for a multitude of reasons.

Faculty and Support Staff

Faculty in dance either have a teaching credential or a Certificate of Accomplishment. The latter is in lieu of a credential and is approved by the state as an acknowledgement that professional work is an appropriate background for teaching in an arts magnet situation. This latitude in certification requirements is unique, and the majority of professional faculty members observed teaching at Jefferson

[12] At various points, it has been especially valuable to have the option to use these PCC dancers; particularly in years when there have not been enough qualified men at the high school who are ready to go into the company.

were extremely strong teachers who had gained their experience in studios or through company work.

Faculty are eligible for tenure after three years of satisfactory teaching in the district. Dance faculty are evaluated by district administrators, who sometimes take the advice of the department chair but are not obligated to do so.

The department boasts a secretary, a head costumer and two assistants; the costumer is a designer as well as craftsperson, and the costume collection is awesome. Since the department is so performance oriented, there is a tremendous need for such support. The costume department provides approximately 3,600 costume pieces per year for the 17 middle school performances (twice a year), the two high school recitals and the costumes for The Jefferson Dancers concerts. The costumer also tours with the latter group.

Similarly, there is excellent technical support for the program. The department has a full-time audio engineer who serves as a resource person and who travels to the middle schools with Jefferson equipment[13] for all performances. He also operates the audio equipment for all the Jefferson High School on-site performances and accompanies the Jefferson Dancers when they are on tour. Additionally, there is a lighting designer/technical director who travels with the group.

There are nine part-time musicians working in the dance department, and some of these musicians also play for classes at the middle schools. The musician (a drummer) who works with the faculty member who teaches the African dance class at a middle school is especially effective and has his own following of students who come to Jefferson with a highly developed sense of rhythm.

Facilities

Jefferson High School, built in 1910, is Portland's largest public school. The building has many add-on segments and becomes a maze as one travels between the four dance studios located on three different floors. The studios, though small, have good floors, barres and mirrors. Audio equipment is available in each studio. The studios are in constant use.

The dance department has an enormous central office which facilitates faculty communication. The department secretary (essential for such a complex enterprise) works out of this office, and the chair has a special alcove which provides a little privacy. There are multiple desks in the room for the faculty and storage places for the department's extensive video collection and the small collection of dance books.

[13]There is a special facility available to the audio specialist which is fully equipped for taping, editing etc. Dance faculty are able to have their performance tapes made through this on-site resource. The department has three full sets of audio equipment stored and constantly ready for performance requirements at the middle schools and for Jefferson tours. There is also a TV Camcorder under the control of this highly trained audio specialist.

The costume facilities are outstanding. They consist of a sewing room, cutting and fitting room, storage rooms, a laundry room, areas for the storage of fabrics and more. They are extremely well organized, as they would have to be for such an extensive costume operation.

In addition to the audio studio, there is an extraordinary TV studio facility which should be mentioned. Although the extensive TV magnet program is not part of this report, opportunities for interaction between the departments of TV and dance are being considered.

Special Features of the Program

One of the unique features is the scope of the performance program and the resources allocated to the department for its support. The direct relationship of the high school with middle schools and with Portland Community College is another aspect of the program which is unique and mutually beneficial.

The excellent guest artist program and the extensive repertory are other features of the program worthy of note. The fact that there is live music available for every class is impressive, and the compatibility of the large faculty (all with common goals) is also a distinguishing feature of the program.

In addition to the resources mentioned in other sections of this case study, the department has the services of two excellent public relations staff members to help with their design work. Posters and other publicity materials produced by the design staff are exceptional and serve the department well. There is also a Friends of the Jefferson Performing Arts Program group who work to raise money for scholarships to help support other aspects of the arts program.

Short- and Long-Term Goals

One of the most important and immediate goals for the department and for the school concerns the safety of students, faculty, and visitors who come to the school to see performances. Recently there have been problems with gang fights in the area around Jefferson High School. According to the faculty and the students, the problem has been exaggerated by the media, but it exists, nonetheless. Discussions have begun regarding ways of making the parking lot safe, assuring security within and without the building, etc., but as of the time of this report, no concrete action has been taken. This security problem is impacting upon enrollment, and action must be taken quickly if the school is to maintain its reputation.

Goals within the department include a reinstatement of the jazz class for men next year and a plan to integrate that class with an African dance class in an attempt to encourage more men to become part of the program.

Although the existing studios are adequate, the department needs to upgrade facilities and eventually to secure more studios since the curriculum is hampered by lack of studio space.

Ultimately the department plans to divide modern dance and jazz technique at the first and second levels so that each of those classes may be developed more in-depth. A fifth level of technique is also planned because students coming to the school from the middle school programs can often by-pass the entry level courses, and they need to be challenged by a higher technique level.

The teaching of dance history and theory as two separate courses as well as the teaching of a course in pedagogy is also a high priority. Additionally, the department would like to develop a close relationship with the TV department.

The department chair is a creative administrator, with visionary ideas that strengthen the program and keep it in the forefront of arts education in the public school system. She has the full support of her faculty. Her abilities and commitment, coupled with strong faculty support, bode well for the continued development of the Jefferson Dance Program.

Closing Statement

Comprehensive curricular-based dance education programs are a phenomenon of the past twenty-five years, and the diversity in the nature of the programs in these four schools is fairly typical. Because there were no existing models, the individuals who built these programs worked from their personal strengths and beliefs and often were educating themselves about the larger national issues at the same time.

The unique characteristics of each of the schools observed stem from a combination of several factors: regional demographics, school mission, state and/or district legislation regarding teaching qualifications, the vision of the dance director, and the degree of administrative continuity within the program. Although all four schools are magnet schools (specialized schools within their districts), the distinct mission of each is reflected in the individual approaches to both class content and the role of performance in the over-all structure of the program.

Jefferson High School is a clear case in point. This inner city school with a large Black population, has a mission which includes excellence in both the arts and academics. The School's commitment to community outreach is evident in its varied program options (including credit for students at the local community college) and its extensive support of the dance touring program, as well. The strong performance focus is supported by three dance companies and the offering of a variety of technical styles including jazz, tap, and ethnic dance. The repertory of the Jefferson Dancers, a multi-racial company, contains a broad variety of styles and includes the works of major Black choreographers, such as McDonald McKayle. The chair of the dance program has a deep belief in the power of performance to train dancers and to educate audiences, as well. She has developed the program over a twenty-year period, building a faculty of 11 full-time and 6 part-time members with strong professional credentials. In lieu of a teaching credential, dance faculty can be granted a "Certificate of Accomplishment," approved by the State of Washington, acknowledging professional work as an appropriate background for teaching in an arts magnet situation. This latitude in teacher certification requirements is unique and serves the mission of the dance program at Jefferson exceedingly well.

Regardless of the particular mission, the schools observed shared several common characteristics:

1. strong parental/community support and involvement;
2. mutual respect among dance faculty and a unified program philosophy;
3. frequent communication and a positive working atmosphere;
4. a belief in integration within content areas and in interdisciplinary work;
5. a curriculum that excites students;
6. administrative confidence and support.

Additional observations based on this very small sampling are as follows:

1. Each of the schools observed sought increased visibility and recognition. The extent of visibility appeared to be directly related to the quality and quantity of performance. The school with maximum visibility, Jefferson, is known throughout the state because of its extensive touring program and the quality of its repertoire, performances, and production support.

2. Continuity of full-time faculty provided program coherence and stability and was vital to the success of a program. In instances where there were several part-time faculty and faculty substitutes, sequential course development was affected.

3. The more autonomy given the dance program and the dance administrator, the more focused the program appeared to be.

4. When dance program directors were given the opportunity to meet needs and solve problems, they were creative and resourceful.

5. A principal with an arts background is important, but it is not vital if the administrator permits the dance program director to participate in the decision-making process.

6. The teaching observed ranged in quality from excellent to poor. The irony was that the good teacher could have made any situation workable, while the good situation did not improve the teaching effectiveness of the poor teacher.

There is no doubt that all of the above considerations contribute collectively to a viable dance program. The one essential ingredient, however, is the inspiring teacher—one who has fully experienced the power of the art and can transmit that experience to others on many different levels. With the increasing consciousness of the value of dance education as an integral and unique component of the total educational process, there is an increasingly critical need for excellent teachers. Our teacher education programs must actively recruit talented individuals with an aptitude for teaching and prepare them with intensive experiences in the content area and an understanding of the most effective ways to reach and excite students. Furthermore, the re-examination of existing certification requirements to provide some latitude for working professionals who are experienced and effective teachers must be addressed. Attention to both of these areas is essential to insure the continued development of K-12 dance education.

Appendix A
Summary—Dance Instructors Survey

General Information

The Dance Instructors Survey was directed to 201 schools in 43 states and Washington, D. C. which were identified as having established dance programs. The survey was developed in consultation with the National Association of Schools of Dance and dance education specialists throughout the country, for the purpose of determining the status of dance in K–12 education.

Of the 201 surveys distributed, 110 were returned. Thirty-four of these responses concerned the elementary level, grades K—8 for the purpose of this summary; the remaining 76 responses were concerned with the secondary level, grades 9–12.

The information in this summary is divided into two categories according to the responses: the Elementary Summary and the Secondary Summary. All percentages quoted are based on the number of respondents in each division, i.e., 34 at the elementary level, and 76 at the secondary level. Figures cited are accurate ± 1%.

The Elementary Summary

School Information

1. Enrollment per grade ranged from 12 to 659 students, with an average enrollment of 335 students per grade.

2. The number of teachers employed at each school responding to the survey ranged from 6 to 120 full-time teachers and from 0 to 10 part-time teachers.

Average:	full-time	63
	part-time	5

3–5. The average number of hours in each school day was 6.5 hours, with each day being divided into an average of 7.5 periods. The length of class periods ranged from 25-55 minutes, with an average length of 40 minutes.

6. The ethnic makeup of the students varied greatly from school to school. The average of the percentages listed by the respondents is shown in the table below.

Background	*Range in %*	*Average*
Caucasian	0–99	52%
African American	0–95	39%
Latin American	0–40	10%
American Indian	0–5	1%
Asian/Pacific Islander	0–10	3%

Dance Program

7. Of the 34 schools responding, 44% stated that their state's Board of Education required teacher certification for full-time dance instructors; 41% responded that teacher certification was not required, and 15% expressed no knowledge of teacher certification requirements for full-time dance teachers. In replying to the same question regarding part-time dance instructors, 24% stated that their state's Board of Education did require teacher certification; 47%, that their states did not require certification; 24% were not sure; and 5% of the schools made no response.

   Of those responding to the survey, 26% stated that their state offered teacher certification in dance; 59%, that their state did not certify teachers in dance; and 15% were unsure.

   Of the 59% responding that their state did not have teacher certification in dance at this time, 5% anticipated the possibility of teacher certification within the next two years, and 50% anticipated its development within the next five years.

   Note: States with teacher certification in dance as of October, 1989:

Arizona	Secondary
Georgia	K–12
Idaho	Secondary
Illinois	K–12
Maryland	K–12
Massachusetts	K–12
Michigan	K–12
North Carolina	K–12
Ohio	K–12
Rhode Island	K–12
Texas	Secondary
Utah	K-12
Vermont	K–12
Wisconsin	K–12

8–9. The total number of males enrolled in elective dance classes was far less than the enrollment of females in the same classes.

10. Dance programs were usually incorporated into schools as a part of the physical education program or as a sequentially-developed curriculum. The

following table shows the frequency with which dance was included in each of the listed ways (more than one answer was circled per survey received):

As a component of the Physical Education Program	68%
As a sequentially-developed curriculum	65%
As a part of other curricular disciplines such as geography, history, social studies	44%
As an extra-curricular activity	29%
As a gifted/talented program	21%
Other	21%

11. Of the schools responding, 56% offered a related/integrated arts course. The arts included in these courses in order of most frequent appearance were music, visual art, drama/theatre, media studies, and architecture.

12. Courses in fine arts are required in 29% of the schools responding, with 60% of these being a result of a state mandate. A slight majority of the schools require two semesters of fine arts credit which may be fulfilled in the following categories (in order of most frequent appearance): music, visual art, drama/theatre, dance related arts, practical arts.

13. Creative movement and folk and square dance were the forms most often offered as part of the dance curricula. Dance experiences were frequently combined in modern dance technique, music, physical education, social studies, science, and language arts classes. Classroom work was often used as a stimulus for dance experiences.

The following table illustrates the frequency of the dance forms and experiences offered:

Creative Movement	65%
Folk and Square	50%
Improvisation	44%
Modern Dance Technique	38% each
Production	
Performance	
Composition	
Ballet Technique	35% each
Jazz Technique	
Dance History	32%
Dance Appreciation	29%
Ethnic	26% each
Anatomy/Kinesiology	

Rehearsal/Repertory Related Arts	}	24% each

*The above areas were almost always combined within a single course.

14. The following procedures are used to evaluate student progress in dance programs and are listed by their frequency of appearance:

Subjective appraisal by instructor	79%
Written tests	38%
Attendance records	35%
Skills tests	29%
Peer evaluation	24%
Performance juries	18%

15. At the elementary level, dance is reported as being taught most often by Dance Specialists (53%) and by Physical Education Instructors (44%). All grades, K–8, were reported to receive dance instruction. The most prevalent were grades 3 and 4, with K–2 following closely.

16. The most common source of funding support for dance programs was reported as the school's operating budget (97%). This was followed by fundraising activities from the students and parents. Government grants, performance revenue, tuition, and foundation support were listed as important, but not primary sources of support.

17. Local artists were listed most frequently among dance resources existing in the respective communities (79%). Other important resources listed were college or university dance programs and Arts-in-Education programs (68% each), professional training schools (62%), community arts centers (56%), and resident professional companies (50%).

18–22. The gymnasium was listed most often (62%) as the facility being used for dance instruction and/or performance. Dance studios, multi-purpose rooms, classrooms and theatres were also used frequently. Fifty-nine percent of the schools reporting stated that their facilities had resilient floors. Adjacent facilities to those used for dance instruction included toilets (53%), lockers (41%), and showers (26%).

Live musicians were rarely reported as accompanying dance classes at the elementary level, but appeared frequently as requests as a means of improving instruction. Only six percent of the schools answering the survey reported using live accompaniment.

Annual budget figures for dance programs (excluding salaries) were generally included in the schools' operational budgets and were largely unavailable. Those that were listed ranged from $25.00 to $10,000.00 per year for 1986–1989.

Instructor Perceptions

23. The ability to explore and utilize time, space, and energy in the creation of a dance work, conditioning of the body for use as an instrument of expression, and the ability to perceive movement accurately and perform with kinesthetic sensitivity were listed as the most important learner outcomes by the instructors surveyed. Professional preparation for a career in the field of dance was considered the least important learner outcome.

A complete table rating the importance of the listed learner outcomes follows. Figures cited are listed by the percentage of those responding to the survey.

	essential	*very important*	*important*	*slightly important*	*unimportant*	*no response*
a. Ability to explore and utilize time, space, and energy in the creation of a dance work	59%	24%	12%	—	—	5%
b. Ability to perform with sensitivity & conviction	21%	38%	26%	—	—	15%
c. Ability to perceive movement accurately & perform with kinesthetic sensitivity	1%	47%	32%	1%	—	—
d. Ability to think critically & to appraise & improve one's own work	41%	21%	24%	12%	—	4%
e. Ability to discriminate between various dance styles	18%	18%	29%	29%	—	5%
f. Ability to understand the cultural & historical significance of dance	12%	18%	38%	9%	3%	23%
g. Conditioning the body for use as an instrument of expression	38%	32%	21%	—	2%	2%
h. Professional preparation for a career in the field of dance	8%	2%	11%	31%	38%	12%
i. Ability to appreciate dance as an evolving contemporary art form (as an informed audience member)	16%	30%	33%	7%	—	13%

24. The three reasons considered most important for including dance in the school curriculum were that dance is intrinsic to the development of the whole person, develops the body as an instrument for creative expression, and develops an appreciation of the art form.

The following table summarizes the responses regarding the reasons for

including dance in the school curriculum as reported by the dance instructors responding to the survey:

Dance ...	*essential*	*very important*	*important*	*slightly important*	*unimportant*	*no response*
a. is intrinsic to the development of the whole person	65%	26%	9%	—	—	2%
b. develops the body as an instrument for creative expression	68%	26%	3%	—	—	8%
c. provides desirable physical activity (fitness)	35%	32%	21%	3%	6%	3%
d. provides basic preparation for dance related careers	15%	15%	18%	35%	15%	2%
e. provides training for professional careers in dance	14%	8%	17%	37%	20%	6%
f. develops kinesthetic awareness	50%	32%	15%	3%	—	—
g. develops mental and physical coordination	59%	29%	12%	—	—	—
h. develops rhythmic sensitivity and musicality	50%	29%	18%	—	—	2%
i. provides performance experience	24%	21%	26%	18%	3%	8%
j. enriches other studies	32%	26%	24%	9%	3%	6%
k. transmits cultural heritage	24%	35%	26%	9%	—	6%
l. develops appreciation of the art	41%	35%	12%	3%	—	9%

25. The length of dance periods and frequency of contact with students was described as the problem most often experienced by dance instructors at the elementary level. Disruptive students, lack of student motivation, and lack of opportunities to continue professional development were also prevalent problems. An inadequate background to teach dance was the least-mentioned problem facing dance instructors.

The following table indicates how frequently each of the problems listed affected the individual instructors responding to the survey:

	Always	*Often*	*Sometimes*	*Never*
a. Low curricular status of dance in the school	6%	48%	21%	24%
b. Teacher burnout	9%	27%	32%	29%

c. Disruptive students	11%	14%	66%	9%
d. Lack of motivation in students	3%	15%	68%	12%
e. Inadequate Budget	27%	14%	36%	22%
f. Large classes	21%	18%	33%	26%
g. Non-teaching duties	12%	15%	38%	35%
h. Lack of administrative understanding and support	8%	13%	42%	35%
i. Inadequate facilities	10%	25%	36%	27%
j. Length of dance periods and frequency of contact with students	16%	39%	25%	19%
k. Lack of opportunities to continue professional development	13%	22%	45%	19%
l. Lack of job security	11%	9%	23%	55%
m. Lack of support for special training of gifted students	7%	19%	33%	39%
n. Inadequate background to teach dance	—	12%	26%	62%

26. The characteristics considered most important in dance instructors were the ability to inspire students, a positive attitude, control of the classroom, and the ability to direct the teaching focus to student needs.

The following table summarizes responses regarding teaching characteristics:

	essential	*very important*	*important*	*slightly important*	*unimportant*	*no response*
a. Technical ability	12%	44%	32%	6%	—	6%
b. Choreographic ability	12%	44%	29%	6%	3%	6%
c. Knowledge of dance history	15%	24%	35%	15%	—	11%
d. Patience	82%	18%	—	—	—	—
e. Control of classroom	82%	12%	3%	—	—	3%
f. Positive attitude	91%	—	—	—	—	9%
g. Ability to inspire students	85%	15%	—	—	—	—
h. Teaching ability (articulate in movement and speech)	68%	24%	6%	—	—	2%

i. Comprehensive knowledge of subject matter	59%	26%	12%	–	–	3%
j. Ability to direct the teaching focus to student needs	65%	26%	3%	—	—	6%

27. Evaluation of student progress was based most often on effort and the understanding of vocabulary and concepts. The importance of the following criteria in evaluating student progress is listed below (by percentage of those responding):

	essential	*very important*	*important*	*slightly important*	*unimportant*	*no response*
a. Artistic sensitivity	6%	56%	21%	15%	—	2%
b. Choreographic development	—	21%	35%	18%	6%	20%
c. Technical development	9%	24%	32%	24%	9%	2%
d. Understanding of vocabulary and concepts	38%	38%	18%	3%	—	3%
e. Effort (dedication, commitment, consistency)	56%	32%	6%	—	—	6%

28. The following table is an illustration of the extent to which the individual dance instructors agreed or disagreed with the listed statements:

	Strongly Agree	*Agree*	*Disagree*	*Strongly Disagree*	*No opinion*	*No response*
a. Standardized assessment practices favorably influence the status of subjects in the school curriculum	9%	47%	15%	15%	9%	5%
b. I support the development of standardized tests designed to evaluate educational achievement in dance	3%	35%	35%	15%	6%	6%

c. Achievement in the studio components of a dance program (technique, creative work, performance) cannot be adequately assessed through standardized testing	26%	44%	12%	3%	9%	6%
d. The dance curriculum at my school needs to be changed to provide a richer aesthetic experience	9%	32%	24%	24%	9%	2%
e. If resources were not available for formal classes in history/aesthetics, I would attempt to incorporate aspects of these areas into my studio classes	18%	47%	—	—	32%	3%

29. Proposed resources were rated as follows in terms of their utility to the individual dance instructors and their dance programs:

	Absolutely essential	*Extremely useful*	*Useful*	*Slightly useful*	*Not at all useful*	*No response*
a. A summary of the results of this survey	6%	29%	44%	6%	6%	9%
b. General guidelines for the teaching of dance as curricular-based education	32%	38%	21%	3%	3%	3%
c. Guidelines for the identification and training of gifted students	12%	32%	29%	12%	12%	3%
d. Guidelines for assessment and evaluation of students' work	15%	41%	26%	9%	3%	6%
e. Guidelines for development of a high school survey course in the visual and performing arts, and resource materials for the dance section of the course	21%	18%	26%	9%	18%	8%
f. In-service workshops for classroom teachers	41%	32%	18%	6%	—	3%
g. In-service workshops for dance specialists	41%	35%	12%	3%	6%	3%

h. Intensive summer workshops in the teaching of dance as curricular-based education	47%	32%	15%	3%	—	3%
i. Specific lesson plans designed to integrate various aspects of the art form	44%	32%	21%	—	—	3%
j. Instructional materials (audio, video, film) which integrate various aspects of the art form	38%	35%	24%	—	—	3%
k. Annotated bibliography of resources including texts, films, music and slides	41%	35%	15%	—	—	9%

Respondent Information

31. Of the respondents teaching dance at the elementary level, 88% hold Bachelors degrees—32% of these degrees are in physical education and 27% are in dance. These are followed by degrees in elementary education, history, English, music, speech and theatre, and foreign languages.

    Masters degrees were held by 56% of those responding to the survey—42% of these were in physical education, 37% in dance, and 21% in education. Six percent of those responding held doctoral degrees, none of which was in dance.

32. Teacher certification had been obtained by 79% of the respondents. Of this percentage, 53% were certified to teach Health and Physical education, and 18% to teach dance. These were followed by certification in elementary education, speech and theatre, visual arts, driver's education, English, history, and foreign languages. Several of the instructors responding (37%) were certified to teach in more than one area.

33–35. Professional experience among the dance instructors varied greatly by category as is illustrated by the table below:

	Yes	*No*	*No Response*
Professional dance training	50%	35%	15%
Professional choreographic experience	24%	65%	11%
Professional dance experience	18%	68%	14%

36. The majority of instructors teaching dance are employed full-time (76%) and teach in only one school (56%). Most (49%) have been in their present positions from one to five years and also have from one to five years teaching experience prior to their present position. Only 9% of the respondents reported more than 20 years experience in teaching dance. Seventy-four

percent of the dance instructors responding plan to continue teaching for a least the next five years.

37. The most common job titles of the respondents teaching dance were dance specialist/instructor or physical education instructor.

38. Ninety-three percent of those responding listed from one to five hours of preparation and instruction spent per day outside of school hours. The remaining 7% listed "outside" preparation/instruction time as being from 6–10 hours per day.

39. Most of the respondents spent from 1–5 hours in dance instruction, and another 1–5 hours in planning/conference sessions per week. Most commonly, the dance instructors spent from 0–5 hours per work teaching non-dance subjects, as well as another 0–5 hours spent in non-teaching duties. Of the 50% of the instructors reporting administrative duties, most spent from 1–5 hours per week at those duties.

The following table is a complete summary (in percentages) of the number of hours spent each week in the activities listed:

	Hours Per Week						
Activity	*0–5*	*6–10*	*11–15*	*16–20*	*21–25*	*26–30*	*31+*
a. Dance instruction (classes, rehearsals, etc.)	35%	8%	20%	8%	8%	16%	4%
b. Planning/conference sessions	68%	27%	—	5%	—	—	—
c. Instruction in subjects other than dance	43%	14%	—	5%	14%	19%	5%
d. Non-teaching duties (homeroom, lunch, hall, etc.)	96%	4%	—	—	—	—	—
e. Administrative work*	71%	18%	12%	—	—	—	—

*figures based on 50% of the respondents who reported having administrative duties.

40. Most of the respondents teaching on a full-time basis listed their annual income from teaching as more than $25,000 before taxes. A table reporting approximate annual incomes is listed below.

$15,001–20,000	15%
$20,001–25,000	32%
Over $25,000	44%

41-42. The majority of dance instructors (88%) were of Caucasian origin; the majority were also female (79%). An additional 3% listed themselves as Black; another 6% stated that they were of mixed race.

District Information

44-46 Thirty-five percent of the school districts reported employing dance specialists. Most of these employed from one to five specialists with the maximum number of dance specialists employed by any one district being forty. The number of schools served by dance specialists within each district ranged from two to forty. Most dance specialists were responsible for teaching at only one school per district. Some dance specialists were responsible for as many as two to five schools in a given district, depending on enrollment and the specific semester.

The total student population per district ranged from under 1,000 to over 250,000; the number of students receiving dance instruction from dance specialists ranged from 100 to over 15,000.

47. The following table indicates the average frequency and length of dance classes for each grade listed:

Grade Level	*Frequency*	*Length of Class Period*
Kindergarten	1–3/week	30 minutes
First	1–3/week	30 minutes
Second	1–3/week	35 minutes
Third	3/week	35–40 minutes
Fourth	3/week	35–40 minutes
Fifth	3–4/week	50 minutes
Sixth	4/week	50 minutes
Seventh	Daily	55 minutes
Eighth	Daily	55 minutes

The Secondary Summary

The following summary is based on results received from 76 schools with dance instruction in grades 9–12.

School Information

1. Enrollment ranged from 3–869 students per grade with an average enrollment of 405 students in each grade.

2. The number of teachers employed at each school ranged from 7–306 full-time teachers and from 1–84 part-time teachers.

Average	Full-time	89
	Part-time	42

3–5. Two thirds of the schools reporting listed school days of seven or more hours. Most school days (43%) consisted of six class periods, with 26% of the schools reporting seven class periods per day and another 28% reporting eight or more per day. The length of class periods ranged from 40–95 minutes with an average length of 53 minutes.

6. The ethnic makeup of students varied greatly. The average of the percentages reported is listed in the table below.

Background	*Range*	*Average*
Caucasian	0–98%	64%
African American	0–99%	24%
Latin American	0–74%	13%
American Indian/Inuit	0–15%	2%
Asian/Pacific Islander	0–40%	6%

Dance Program

7. Of the 76 secondary schools responding to the survey, 60% stated that their state's Board of Education required teacher certification for full-time dance instructors; 31% stated that teacher certification was not a requirement for dance instructors; and 9% had no knowledge of teacher certification as a requirement for full-time dance instructors. In responding to the same question regarding part-time dance instructors, 41% stated that their state's Board of Education required teacher certification for its part-time dance instructors; 41% stated that their state did not require teacher certification; and 18% did not know their state's requirements.

Forty-five percent of those responding to the survey indicated that their state offered teacher certification in dance; 40% stated that their state did not offer teacher certification in dance; and 15% were unsure.

Of the 40% stating that their states *did not* presently offer teacher certification in dance, 10% anticipated the possibility of teacher certification in dance within the next two years, and 38% anticipated teacher certification in dance within the next five years.

Note: States with teacher certification in dance as of October, 1989:

Arizona	Secondary
Georgia	K–12
Idaho	Secondary
Illinois	K–12
Maryland	K–12
Massachusetts	K–12

Michigan	K–12
North Carolina	K–12
Ohio	K–12
Rhode Island	K–12
Texas	Secondary
Utah	K–12
Vermont	K–12
Wisconsin	K–12

8–9. The enrollment of male students in elective dance courses was far below that of female students in those same classes.

10. Dance programs were most often incorporated into schools as a sequentially developed curriculum, a component of the physical education program or an extracurricular activity. The following table shows the frequency with which dance was included in each of the listed ways (more than one answer was circled per survey received):

As a sequentially developed curriculum	66%
As a component of the Physical Education Program	54%
As an extracurricular activity	54%
As a gifted/talented program	24%
As a part of other curricular disciplines such as geography, history, social studies	12%
Other	30%

11. Of the schools responding, 56% offered a related/integrated arts course. The arts included in these courses in order of most frequent appearance were music and drama/theatre (100% each), visual art (83%), dance (76%), media studies (51%), architecture (15%), and "other" (5%).

12. Courses in fine arts are required for graduation in 57% of the secondary schools reporting, with slightly over half (58%) of these being a result of a state mandate. Forty percent of those with fine arts requirement for graduation required two semesters of fine arts; one semester was required by 28% of the schools; and 23% required more than two semesters.

The following table illustrates courses used to satisfy the fine arts requirement (more than one answer was circled per survey):

Music	81%
Visual Art	81%
Dance	74%
Theatre	72%
Related Arts	26%
Practical Arts	21%
"Other"	12%

13. The components of the various dance curricula were often combined or integrated into one or two general dance courses. The various components of dance studies were most often separated at performing arts and arts magnet schools.

Instruction offered in the various subject areas listed are shown in order of their frequency of appearance in the table below.

Modern dance technique	94%
Jazz technique	87%
Performance	85%
Ballet Technique	81%
Composition Dance History	75% each
Rehearsal/repertory Improvisation	71% each
Creative Movement	70%
Production	67%
Anatomy/Kinesiology	38%
Folk and Square Dance	34%
Related Arts	30%
Ethnic	27%

Thirty-three percent of the schools reporting listed "other" subject areas as part of their dance curriculum. Tap dance constituted 46% of these "other" classes, with musical theatre courses following at 19% of the total listed. Additional extra courses included music, stretch and strengthen, Labanotation, costume and make-up design, aerobics, dance photography, disco/street dance, gymnastics, terminology, and movement for athletes.

14. The following procedures used to evaluate student progress in dance programs are listed by their frequency of appearance:

Attendance records	92%
Subjective appraisal by instructor	82%
Skills tests	80%
Written tests	79%
Performance juries	39%
Peer evaluation	34%
Other (participation, dress code, concerts, etc.)	14%

15. At the secondary level, dance was reported as being taught most often by Dance Specialists (81%), followed by physical education instructors (34%), artists-in-residence (22%), classroom teachers and guest-artists/choreographers (9% each), and dance companies-in-residence (8%).

All grades 9–12 were reported as receiving dance instruction. No particular grade received preference over any other.

16. The most common source of funding support for dance programs was the school's operating budget (80%). Fifty-five percent of the schools responding listed student fundraising as the next popular means of supporting their dance programs. Donations from business and industry, fundraising activities by parents, government grants, tuition, foundation support, and performance revenues were also listed as providing financial support for dance programs, but were not described as making significant contributions.

17. Local artists and college/university dance programs were listed most frequently among resources existing in each community (84% and 80% respectively). Other resources listed (in order of frequency of appearance) included resident professional companies, community arts centers, professional training schools, and Arts-in-Education programs.

Facilities/Equipment

18–21. Dance studios were listed most often (81%) as the facility being used for dance instruction and/or performance. Theatres and gymnasiums were also used frequently (67% and 36% respectively) for dance instruction. Seventy-four percent of the schools reporting stated that their facilities had resilient floors. Facilities adjacent to those used for dance instruction included toilets (77%), lockers (73%), and showers (60%).

Live musicians regularly accompanied dance classes in 20% of the schools responding to the survey. The desire for live accompaniment was noted frequently by the remaining schools.

22. Budget figures for operations ranged from no funding except for salaries to over $15,000. Most of the schools reporting budget figures listed either no change, or slight increases in their budgets over the last three years (40% each); 20% of those reporting showed a decrease in budget figures over the same period of time.

The following table illustrates budget ranges for the secondary schools responding to the survey:

$0–99	14%
$100-999	34%
$1,000–9,999	22%
$10,000+	1%
No Response	19%

Instructor Perceptions

23. Conditioning of the body for use as an instrument of expression and the ability to think critically and to appraise and improve one's own work were listed as the most important learner outcomes by the instructors surveyed. Professional preparation for a career in the field of dance was considered the least important learner outcome.

A complete table rating the importance of the listed learner outcomes follows. Figures cited are listed by the percentage of those responding to the survey.

	essential	*very important*	*important*	*slightly important*	*unimportant*	*no response*
a. Ability to explore and utilize time, space, and energy in the creation of a dance work	58%	25%	12%	5%	—	—
b. Ability to perform with sensitivity and conviction	43%	26%	18%	4%	1%	7%
c. Ability to perceive movement accurately & perform with kinesthetic sensitivity	43%	30%	21%	4%	—	1%
d. Ability to think critically and to appraise and improve one's own work	45%	43%	8%	1%	—	3%
e. Ability to discriminate between various dance styles	38%	37%	20%	4%	—	1%
f. Ability to understand the cultural and historical significance of dance	28%	24%	32%	14%	1%	1%
g. Conditioning the body for use as an instrument of expression	72%	18%	8%	—	—	1%
h. Professional preparation for a career in the field of dance	13%	11%	30%	29%	16%	1%
i. Ability to appreciate dance as an evolving contemporary art form (as an informed audience member)	41%	42%	13%	3%	—	1%

24. The three reasons considered most important for including dance in the school curriculum were that dance develops the body as an instrument for creative expression, is intrinsic to the development of the whole person, and develops mental and physical coordination.

The following table summarizes the responses regarding the reasons for including dance in the school curriculum as reported by the dance instructors responding to the survey:

Dance ...	*essential*	*very important*	*important*	*slightly important*	*unimportant*	*no response*
a. is intrinsic to the development of the whole person	46%	37%	11%	4%	1%	1%
b. develops the body as an instrument for creative expression	49%	36%	12%	1%	—	3%
c. provides desirable physical activity (fitness)	48%	22%	23%	—	3%	3%
d. provides basic preparation for dance related careers	24%	24%	29%	17%	4%	3%
e. provides training for professional careers in dance	20%	21%	26%	13%	16%	4%
f. develops kinesthetic awareness	47%	34%	12%	4%	—	3%
g. develops mental and physical coordination	61%	28%	7%	1%	—	4%
h. develops rhythmic sensitivity and musicality	53%	34%	9%	1%	—	3%
i. provides performance experience	41%	30%	18%	8%	—	3%
j. enriches other studies	35%	32%	20%	10%	—	3%
k. transmits cultural heritage	26%	22%	32%	13%	4%	3%
l. develops appreciation of the art	53%	34%	8%	1%	—	4%

25. Inadequate financial support was described as the problem most often experienced by dance instructors. Teacher burnout, lack of student motivation, and large class-size were also prevalent problems. An inadequate background in the field was the least-mentioned problem facing dance instructors on the secondary level.

The following table indicates how frequently each of the problems listed affected the individual instructors responding to the survey:

	Always	*Often*	*Sometimes*	*Never*
a. Low curricular status of dance in the school	9%	28%	36%	26%
b. Teacher burnout	5%	22%	65%	7%
c. Disruptive students	1%	11%	61%	26%
d. Lack of motivation in students	5%	13%	68%	12%
e. Inadequate budget	40%	26%	23%	10%
f. Large classes	14%	24%	46%	14%

g. Non-teaching duties	13%	30%	44%	13%
h. Lack of administrative understanding and support	13%	22%	42%	21%
i. Inadequate facilities	15%	16%	41%	28%
j. Length of dance periods & frequency of contact with students	24%	21%	28%	26%
k. Lack of opportunities to continue professional development	11%	17%	42%	29%
l. Lack of job security	8%	8%	42%	41%
m. Lack of support for special training of gifted students	12%	18%	34%	36%
n. Inadequate background to teach dance	3%	6%	35%	55%

26. The characteristics considered most important for dance instructors to possess were teaching ability (articulate in movement and speech), the ability to inspire students, a positive attitude, and the ability to direct the teaching focus to student needs.

The following table summarizes responses regarding teaching characteristics:

	essential	*very important*	*important*	*slightly important*	*unimportant*	*no response*
a. Technical ability	30%	41%	25%	—	—	4%
b. Choreographic ability	29%	34%	32%	1%	—	4%
c. Knowledge of dance history	12%	24%	50%	12%	—	3%
d. Patience	68%	20%	9%	—	—	3%
e. Control of classroom	75%	14%	8%	—	—	1%
f. Positive attitude	82%	14%	1%	1%	—	1%
g. Ability to inspire students	75%	18%	1%	—	—	5%
h. Teaching ability (articulate in movement and speech)	74%	21%	3%	—	—	3%
i. Comprehensive knowledge of subject matter	71%	22%	4%	—	—	3%
j. Ability to direct the teaching focus to student needs	59%	36%	4%	—	—	3%

27. Evaluation of student progress was based most often on effort, understanding of concepts, and technical development. The importance of the following criteria in evaluating student progress is listed below (by percentage of those responding).

	essential	*very important*	*important*	*slightly important*	*unimportant*	*no response*
a. Artistic sensitivity	25%	38%	28%	7%	—	3%
b. Choreographic development	17%	34%	37%	9%	—	3%
c. Technical development	42%	37%	16%	4%	—	1%
d. Understanding of vocabulary and concepts	38%	51%	8%	1%	—	1%
e. Effort (dedication, commitment, consistency)	76%	21%	1%	—	—	1%

28. Most of the dance instructors responding were not in favor of standardized testing for dance. The majority also felt their dance programs provided an adequate aesthetic experience and would incorporate history/aesthetics into their studio classes if there were no resources available for formal classes in these subject areas.

The extent to which the dance instructors agreed or disagreed with each of the following statements is shown in the table below.

	Strongly Agree	*Agree*	*Disagree*	*Strongly Disagree*	*No Opinion*	*No Response*
a. Standardized assessment practices favorably influence the status of subjects in the school curriculum	5%	25%	37%	9%	18%	5%
b. I support the development of standardized tests designed to evaluate educational achievement in dance	7%	20%	36%	28%	8%	3%
c. Achievement in the studio components of a dance program (technique, creative work, performance) cannot be adequately assessed through standardized testing	46%	30%	16%	1%	—	7%
d. The dance curriculum at my school needs to be changed to provide a richer aesthetic experience	11%	21%	39%	22%	4%	3%

e. If resources were not available for formal classes in history/aesthetics, I would attempt to incorporate aspects of these areas into my studio classes	25%	54%	8%	1%	8%	4%

29. Dance instructors expressed their desire for the development of resource materials which included instructional materials that integrate various aspects of the art form, an annotated resource bibliography, in-service workshops, and general guidelines for the teaching of dance as curricular-based education.

The following proposed resources were rated in terms of their utility to the individual dance instructors and their dance programs:

	Absolutely essential	*Extremely useful*	*Useful*	*Slightly useful*	*Not at all useful*	*No response*
a. A summary of the results of this survey	8%	37%	41%	9%	3%	3%
b. General guidelines for the teaching of dance as curricular-based education	17%	42%	30%	7%	1%	3%
c. Guidelines for the identification and training of gifted students	7%	28%	38%	16%	8%	4%
d. Guidelines for assessment and evaluation of students' work	9%	37%	42%	7%	3%	3%
e. Guidelines for development of a high school survey course in the visual and performing arts, and resource materials for the dance section of the course	20%	37%	30%	8%	1%	4%
f. Inservice workshops for classroom teachers	24%	26%	25%	12%	11%	3%
g. Inservice workshops for dance specialists	39%	33%	17%	5%	3%	3%

h. Intensive summer workshops in the teaching of dance as curricular-based education	37%	28%	22%	7%	3%	4%
i. Specific lesson plans designed to integrate various aspects of the art form	21%	39%	22%	11%	4%	3%
j. Instructional materials (audio, video, film) which integrate various aspects of the art form	41%	36%	18%	1%	—	4%
k. Annotated bibliography of resources including texts, films, music, and slides	34%	37%	18%	4%	—	8%

Respondent Information

31. Of the respondents teaching dance at the secondary level, 97% held Bachelors degrees. Fifty-seven percent of these listed their major field as dance; another 31% listed their major field as physical education. Other majors listed included social sciences, biology, music, English, foreign languages, mathematics, economics, and arts management.

    Masters degrees were held by 53% of those responding to the survey. Forty percent of these were in dance, 26% in physical education, and 19% in secondary education. Several respondents listed degrees and/or majors in more than one field.

32. Teacher certification had been obtained by 84% of the respondents. Of this percentage, 61% were certified to teach health and physical education; 52% were certified to teach dance. Approximately 30% of those with teacher certification listed certification in more than one field.

33–35. Professional experience listed by the dance instructors varied greatly by category as is illustrated by the table below.

	Yes	*No*	*No Response*
Professional dance training	81%	19%	—
Professional choreographic experience	53%	46%	1%
Professional dance experience	51%	48%	1%

36. The majority of the respondents (82%) were employed as dance instructors on a full-time basis and taught at only one school (78%). Most had been in

their present position from one to ten years (70%). Eighty-three percent of the respondents had taught dance from zero to ten years prior to their present position. A relatively small percentage (5–8%) had been teaching for over twenty years. Of the dance instructors responding to the survey, 71% plan to continue teaching for the next five years; 20% were unsure; and 9% planned to stop teaching within the next five years.

37. The most common job titles for the respondents teaching dance were dance instructor/department chair or physical education instructor.

38. The majority of those responding (84%) listed from one to five hours of preparation and instruction time spent per day outside of school hours.

39. The following table is a summary of the amount of hours per week spent by dance instructors for the activities listed:

	Hours Per Week							
Activity	*0–5*	*6–10*	*11–15*	*16–20*	*21–25*	*26–30*	*31+*	*No Response*
a. Dance instruction (classes, rehearsals, etc.)	21%	17%	9%	17%	15%	8%	14%	—
b. Planning/conference sessions	66%	21%	4%	1%	—	—	—	8%
c. Instruction in subjects other than dance	19%	12%	8%	3%	—	—	—	59%
d. Non-teaching duties (homeroom, lunch, hall, etc.	56%	3%	1%	—	—	—	—	38%
e. Administrative work	49%	6%	6%	—	—	—	—	38%

40. Most of the respondents listed their annual income from teaching as more than $25,000 before taxes. A table reporting approximate annual incomes is listed below.

No response	4%
$5,000–10,000	3%
$10,00115,000	1%
$15,001–20,000	13%
$20,001–25,000	37%
Over $25,000	42%

41–42. The majority of the dance instructors responding (83%) were of Caucasian origin; the majority were also female (91%). An additional 5% identified themselves as Black; and another 4% listed themselves as Asian.

District Information

44–46. Ninety-five percent of the responding schools reported that their district employed dance specialists, with most districts employing from one to five dance specialists. The maximum number of dance specialists employed by any district was fifty. The number of schools served by dance specialists per district ranged from one to 117. Most dance specialists were responsible for teaching at only one school per district.

The total student population per district ranged from approximately 2,000 to over 200,000; the number of students receiving dance instruction from dance specialists ranged from 10 to approximately 20,000.

47. Dance instruction was received at every grade level, with no grade receiving preference over any other. The majority of classes (89%) met on a daily basis for an average of 57 minutes.

Appendix B
Dance Education Inventory

This inventory is designed to facilitate analysis of dance education programs. It contains six parts.

Part One: Observation Guidelines

Part One directs attention to essential educational documents and processes involved in the dance program including Mission Statement, Objectives, Curriculum Content, Instruction, Evaluation, Supervision and Administration. It is intended for use by external or internal reviewers in the assessment of dance education programs and/or as a guide to the initiation or development of dance programs.

Part Two: Demographic Data

Part Two of the inventory is designed to record quantitative data about teachers and students.

Part Three: Students of the Arts Curriculum

Part Three is designed to secure information about students, the fine arts offering and graduation requirements.

Part Four: Administrative Factors

Part Four is designed to gather information about class scheduling, faculty compensation and teacher certification.

Part Five: Scheduling of Dance Courses and Activities

Part Five is designed to gather information about the course offerings in the dance program.

Part Six: Dance Teacher's Resumé

Part Six is designed to facilitate the collection of information about the preparation and experience of each dance teacher.

When the inventory is being used in an external review of a dance program, Parts Two through Six should be sent to the school for completion prior to the scheduled visit of the reviewers.

Name of School _____

Part One: Observation Guidelines

I. **Mission Statement of Dance Education Program**
Does the program have a ***written*** mission statement which includes program goals?

Yes No

If *Yes*, when was it written and by whom?

To what extent is it consistent with the goals of the school, the district, and the state?

Reviewer should obtain a copy of the mission statement and interview the dance faculty to determine differences between the written statement and their expressed beliefs.

If *No*, reviewer should confer briefly with instructor(s) concerning their beliefs about the values of Dance Education and the mission of that particular program.

II. **Instructional Objectives**

A. Is there a written statement of instructional objectives for different grade levels included in the program?

Yes No

If *Yes*, reviewer should obtain a copy.

If *No*, reviewer should confer with instructor(s) regarding their conception of instructional objectives.

B. Are the objectives consistent with the mission statement?

III. **Written Curricular Guides and Materials**
(guidelines, units of study, lesson plans, course outlines, bibliographies, etc.)

Do written curricular materials exist?

Yes No

Are they consistent with the mission statement, program goals and instructional objectives? Reviewers should obtain copies of all existing curricular material.

IV. **Dance Experiences in Which Students are Involved:**

A. There follows a list of experiences sometimes provided in K-12 dance programs. Check the experiences that are included in the program and indicate the grade level.

1.	_____	_____	Developing skills in improvisation
2.	_____	_____	Creating movement studies individually and in groups
3.	_____	_____	Choreographing dances
4.	_____	_____	Developing movement skills in ballet, jazz, modern, tap, ethnic, folk, musical theatre dance, other
5.	_____	_____	Performing in class
6.	_____	_____	Performing in the school
7.	_____	_____	Performing in the community
8.	_____	_____	Touring
9.	_____	_____	Learning dances choreographed by peers, teachers, guest artists
10.	_____	_____	Learning dances reconstructed from a notation score
11.	_____	_____	Viewing live dance performances in the school
12.	_____	_____	Viewing live dance performances in the community
13.	_____	_____	Viewing dance on film and video
14.	_____	_____	Describing, analyzing, interpreting and evaluating compositions of peers
15.	_____	_____	Describing, analyzing, interpreting and evaluating professional dance performances
16.	_____	_____	Writing and reading dance notation
17.	_____	_____	Reading about dance
18.	_____	_____	Developing a vocabulary to talk about dance
19.	_____	_____	Developing skills in theatrical design and technical production
20.	_____	_____	Other _____

B. To what extent are any of the following topics included in the program:

1. Dance in its historical and cultural contexts

2. Careers in dance

3. Dance kinesiology

C. What level of emphasis is placed on performance?

V. **Instruction**

A. Describe the instruction and student learning in relationship to the objectives for the class observed. Are the objectives of instruction clear? Do the students appear to understand what is expected of them? If appropriate, consider the following:

1. Variety of means used to increase perception (audio-visual aids, videotaping of classwork, student demonstration, etc.);

2. Learning sequence designed to be developmentally progressive;

3. Individualization of instruction;

4. Valid and effective means of evaluating outcomes;

5. Climate conducive to learning and interaction in the classroom;

6. Teaching focus directed to student needs;

7. Instructor's ability to inspire and motivate students;

8. Instructor's use of imaginative language;

9. Effective pacing of instruction;

10. Environment and motivation conducive to creative work;

11. Instructor's use of positive and negative reinforcement as appropriate.

B. To what extent is the instruction focused on an identifiable objective?

C. Are the experiences provided in this particular class related to previous learnings?

VI. **Evaluation**

A. How is student achievement assessed? (For example: assessment by instructor, jury, peers; skills tests; written tests; class participation; research papers; presentations). Reviewers should obtain samples of written tests, student papers and videotapes documenting students' work.

B. What criteria are used by instructor, jury or peers in assessing student achievement in

1. Performance

2. Creative work

C. How is feedback given to students (conferences, grades, written evaluations, etc.)?

VII. Administrative Structure/Program Leadership

A. Program Organization

1. With what department is Dance affiliated within the school structure?

2. Describe the administrative structure within the dance program.

3. Does dance fulfill physical education or fine arts requirements?

   Fine Arts Yes _____ No _____

   Physical Education Yes _____ No _____

4. Is there a dance requirement?

   Yes _____ No _____

   If *Yes*, describe.

5. Are students auditioned for dance classes or are classes open to any student?

6. Are dance classes offered for special populations?

7. What factors influence the scheduling of dance classes?

8. To what extent do schedule conflicts with other subjects reduce enrollment in dance classes and activities?

9. To what extent do performance commitments conflict with day to day learning experiences in the classroom?

10. Does academic standing affect participation in any part of the dance program? Explain.

11. What are the administrative expectations of the dance program with regard to performance?

B. Curriculum

What is the procedure for curriculum review and revision?

C. Personnel

1. How many dance specialists teach in the program? _____

2. Who is responsible for the recruitment, selection, review and retention of dance specialists?

3. Are dance faculty eligible for tenure?

   Yes _____ No _____

   If *Yes*, describe criteria for acquisition of tenure or attach tenure document.

4. How and by whom are dance teachers evaluated?

5. What are the criteria for the selection of new dance specialists?

6. Are release time and funding available to dance instructors for professional development?

   Yes _____ No _____

   If *Yes*, check areas for which support is available:
   _____ Conference fees and travel
   _____ Books and materials
   _____ Professional leave to attend conferences
   _____ Professional leave to present at conferences
   _____ Workshops and summer study
   _____ Other _____

7. How many classroom teachers teach in the dance program? _____

8. Are classroom teachers who teach dance required to have had special preparation?

   Yes _____ No _____

   If *Yes*, which of the following?

   a. One or more college dance courses _____

   b. Inservice dance workshops _____

   c. Summer dance workshops _____

   d. Studio classes _____

   e. Other _____ _____

9. Does the school administrator have a background in the arts?

   Yes _____ No _____

   If *Yes*, describe.

10. List positions and terms of appointment for personnel other than dance specialists and classroom teachers working in the dance program (accompanists, production staff, etc.).

_____
_____
_____
_____

How are these positions funded?

Who is responsible for generating these funds?

D. Communication

1. What are the established channels of communication between teachers and school administrators?

2. What provision is made for communication among dance teachers?

Between dance teachers and other arts specialists?

Between dance teachers and other teachers?

E. Advocacy

Describe advocacy efforts on behalf of the dance program directed toward:

1. Colleagues

2. Principal and other administrators

3. Superintendent

4. Local school board

5. The state board of education and staff

6. Parents

7. Businesses

8. Community

VIII. **Facilities/Production Resources/Transportation**

A. What facilities are used by the dance program?

1. Dance studio(s) _____ How many? _____
2. Gym(s) _____ How many? _____

3. Classroom(s) ____ How many? ____
4. Multi-purpose room(s)____ How many? ____
5. Theatre(s) ____ How many? ____
6. Library ____
7. Computer Lab ____
8. Locker Rooms ____ How many? ____
9. Showers ____ How many? ____
10. Costume and general storage ____
11. Other (describe) _____

B. Do spaces used for dance activity classes have resilient floors? Describe formal and informal performance space availability. How often are these spaces available for performances? For rehearsals?

C. What is the extent of technical and audio equipment and technical staffing? How are production equipment and staff areas funded?

D. If transportation to outside events is available, what is the procedure for securing this transportation? How often are students transported to outside events?

IX. **Instructional Materials and Equipment**

A. Describe the extent of the library holdings in dance (references, books, periodicals). Are funds budgeted for the library dance collection?

B. Indicate available instructional materials and equipment by placing a check in the blank provided.

	Available	*Shared*	*Dance Only*
1. Overhead projector	____	____	____
2. Slide projector	____	____	____
3. Videorecording and playback equipment	____	____	____
4. 16mm projector	____	____	____
5. Audio equipment:			
turntable	____	____	____
cassette player	____	____	____
reel-to-reel recorder	____	____	____
cassette recorder	____	____	____
compact disk	____	____	____

6.	Piano(s)	____	____	____
	how many?	____	____	____
7.	Percussion instruments	____	____	____
8.	Computers	____	____	____
9.	Other equipment	____	____	____
	_____			
10.	Films	____	____	____
11.	Videotapes	____	____	____
12.	Recordings	____	____	____
13.	Compact disks	____	____	____
14.	Skeletal parts	____	____	____
15.	Anatomical charts	____	____	____
16.	Other instructional materials			
	_____	____	____	____

C. If the program has films and videotapes, describe the extent of the holdings or attach a listing of titles, if available.

D. What provisions exist for the maintenance and replacement of equipment?

E. How is funding secured for new equipment purchases?

X. **Budget (1988-89 Academic Year)**

A. Total school budget _____

B. Allocation per pupil _____

C. Total dance budget (including instruction) _____

D. What percentage of the total dance budget was used for salaries? _____

E. How are salaries of dance instructors determined?

F. Attach an operating budget for the dance program for the 1988-89 year.

G. What percentage of funds generated by the program come from the following sources? (Total should equal 100%.)

1. Budgeted tax funds _____
2. Concert admission charges _____
3. Parent organizations _____

4. Funding from outside agencies _____

5. Other

_____ _____

H. What procedures are used to secure funding in G (2 through 5)?

XI. **Program Development**
Describe major problems encountered in the development of the program and their solutions.

XII. **Program Goals**
Describe any long-range and short-range plans for the continued development of the program.

XIII. **Perceptions of the Program**

A. What are the perceptions of non-dance instructors regarding the dance program?

B. Describe the strengths and weaknesses of the program as perceived by the dance instructors.

C. Describe the strengths and weaknesses of the program as perceived by the school administrator.

D. How do students who are not enrolled in dance classes and who do not participate in dance activities perceive . . .

1. The dance program?

2. Dance as an art form?

E. How do students who are enrolled in dance classes and dance activities perceive . . .

1. The dance program?
2. Dance as an art form?

XIV. **Reviewers' Perceptions and Conclusions**

A. General strengths of the program:

B. Outstanding attributes:

C. Weaknesses of the program:

D. Factors contributing to program success:

E. Relevant areas not previously addressed:

Part Two: Demographic Data

Name of School _____

Address _____

_____

Phone Number _____

Year school opened _____

Number of years dance program has been in existence _____

A. The School

1. Number of teachers employed in the school:

   Full-time _____

   Part-time _____

   What is the cumulative total of the percentage of time of part-time teachers? (Example: 3 teachers at 50% each = 150%) _____%

2. Ethnic makeup of the faculty: ("a" through "f" should total 100%. If there are no faculty in any category, write in a "0".)

   a. American Indian or Alaskan Native _____%
   b. Asian or Pacific Islander _____%
   c. Black, not of HISPANIC origin _____%
   d. Hispanic _____%
   e. White, not of HISPANIC origin _____%
   f. Other (Specify) _____ _____%

3. Number of students enrolled in each grade of the school: (If no students are enrolled in a particular grade, write in a "0".)

   K. _____
   1. _____
   2. _____
   3. _____
   4. _____
   5. _____
   6. _____
   7. _____
   8. _____
   9. _____
   10. _____
   11. _____
   12. _____

4. Ethnic makeup of the student body: ("a" through "f" should total 100%. If there are no faculty in any category, write in a "0".)

a. American Indian or Alaskan Native ____%
b. Asian or Pacific Islander ____%
c. Black, not of HISPANIC origin ____%
d. Hispanic ____%
e. White, not of HISPANIC origin ____%
f. Other (Specify) _____ ____%

B. **The Dance Program**

1. Number of dance teachers employed in the school:

Full-time _____
Part-time _____

What is the cumulative total of the percentage of time of part-time teachers? (Example: 3 teachers at 50% each = 150%) _____%

2. Ethnic makeup of the dance faculty: ("a" through "f" should total 100%. If there are no faculty in any category, write in a "0".)

a. American Indian or Alaskan Native ____%
b. Asian or Pacific Islander ____%
c. Black, not of HISPANIC origin ____%
d. Hispanic ____%
e. White, not of HISPANIC origin ____%
f. Other (Specify) _____ ____%

3. Number of students enrolled in a dance course or activity in the school: (If no students are enrolled in a particular grade, write in a "0".)

K.	____	7.	____
1.	____	8.	____
2.	____	9.	____
3.	____	10.	____
4.	____	11.	____
5.	____	12.	____
6.	____		

4. Number of students enrolled for the current school term in . . .

	# of Males	*# of Females*
a. required dance courses	_____	_____
b. elective dance courses	_____	_____

5. (For magnet schools) List number of dance majors and grade level(s):

# of Majors	*Grade Level(s)*	*# of Majors*	*Grade Levels*
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

6. Number of students enrolled in dance classes who have elected dance...

	# of Males	*# of Females*
a. for more than one semester	_____	_____
b. for more than one year	_____	_____

7. Total number of students participating in the dance program: (Do not count any student more than once.) _____

8. Ethnic makeup of students enrolled in dance class: ("a" through "f" should total 100%. If there are no faculty in any category, write in a "0".)

a. American Indian or Alaskan Native	_____%
b. Asian or Pacific Islander	_____%
c. Black, not of HISPANIC origin	_____%
d. Hispanic	_____%
e. White, not of HISPANIC origin	_____%
f. Other (Specify) _____	_____%

Part Three: Students and the Arts Curriculum

1. How are students selected for the school?

2. Are students categorized under special learning populations such as Gifted and Talented, English as a Second Language, Hearing and Visually Impaired, or Learning Disabled?

   Yes No

3. Place a check mark next to the arts offered by the school.

   Architecture _____
   Drama/Theatre _____
   Literary Arts _____
   Media Studies (film, photography, telecommunications) _____
   Music _____
   Visual Art _____
   Other (Specify) _____

4. a. Are courses in fine arts required for graduation?
   Yes No

   b. If *Yes*, is this a state-mandated requirement?
   Yes No

   c. Semesters of fine arts required:
   Less than one semester _____
   One semester _____
   Two semesters _____
   More than two semesters _____

   d. Subjects that may be used to satisfy the requirement (CHECK ALL THAT APPLY):
   Dance _____
   Literary Arts _____
   Music _____
   Practical Arts _____
   Related Arts _____
   Theatre _____
   Visual Arts _____
   Other _____ _____
   _____ _____

Part Four: Administrative Factors

1. Hours in each "school day" from the time classes begin to the time they end:

   _____ hrs/day

2. Number of class periods in each school day:

   _____ periods

3. Length of each class period:

   _____ minutes

4. a. If the salary scale for the dance faculty is different from that of other faculty members, state dance scale below.

   b. Are dance faculty compensated for after-school and weekend rehearsals?
   Yes No

   If *Yes*, give salary scale for compensation below.

5. State has teacher certification in dance?
   Yes No

6. State Board of Education requires teacher certification for...

   a. full-time dance instructors? Yes No

   b. part-time dance instructors? Yes No

7. Local school district has teacher certification in dance?
   Yes No

Part Five: Scheduling of Dance Courses and Activities

1. Provide the following information for each course or activity listed:
   a. Does the school offer instruction in this subject area? If *Yes*,
   b. Grade level(s)?
   c. How many hours per week?
   d. Length of class period?
   e. Length of course?
   f. Is it an extracurricular activity?

		a. Offered? Yes	*b. Grade levels*	*c. Hours per week*	*d. Length of class*	*e. Length of course*	*f. Extra-curri-cular*
1.	Ballet Technique*						
2.	Modern Dance Technique*						
3.	Jazz Technique*						
4.	Ethnic*						
5.	Folk						
6.	Square						
7.	Ballroom						
8.	Production						
9.	Performance						
10.	Creative Movement						
11.	Rehearsal/Repertory						
12.	Dance History						
13.	Dance Appreciation						
14.	Related Arts						
15.	Composition						
16.	Anatomy/Kinesiology						
17.	Improvisation						
18.	Dance Notation/Movement Analysis						
19.	Musical Theatre						
20.	Dance Photography						
21.	Music for Dance						
	Other (Please specify)						
	*List styles						

Part Six: Dance Teacher's Resumé

Name _____

Position (title) _____

School _____

I. List the following: (a) your academic degrees; (b) the conferring institution; and (c) major field of study for each degree. Begin with the first degree after high school.

a. Degrees Obtained	*b. Conferring Institution*	*c. Major Field*
_____	_____	_____
_____	_____	_____
_____	_____	_____

II. If you have teacher certification, in what subject(s) are you certified to teach?

III. If you have received special recognition for your teaching, briefly describe:

IV. A. Have you ever had professional dance training? (For example, American Dance Festival, Professional Studios, etc.)

Yes No

B. If *Yes*, list the places you have studied, the year(s) you studied there, and the length of the program.

Studio, Program or Workshop	*Year(s)*	*Length of Program*
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

C. If you have choreographed and/or performed professionally, briefly describe your professional experience:

V. A. What aspects of your academic and professional study have proven the most valuable in preparing you for your present position?

B. If you have additional recommendations for the content of teacher preparation programs, list below.

VI. A. Are you currently employed as a teacher full-time or part-time?

Full-time _____
Part-time _____

B. Do you teach in more than one school?

Yes No

C. For how many years have you taught dance in your present position?

_____ Years

D. For how many years did you teach dance prior to your present position?

_____ Years

E. Do you plan to continue teaching for the next five years?

Yes _____
No _____
Don't know _____

VII. How many hours outside the "school day" do you spend in preparation and instruction?

_____ hours/day

VIII. How many hours *per week* do you spend in the following activities during the "school day?"

	Hours/Week
A. Dance instruction (classes, rehearsals, etc.)	_____
B. Planning/conference sessions	_____
C. Instruction in subjects other than dance	_____
D. Non-teaching duties (homeroom, lunch, hall, etc.)	_____
E. Administrative work	_____

IX. What was your approximate annual income from teaching in this program (before taxes) in 1988?

Less than $5,000	_____
$5,000—10,000	_____
$10,001—15,000	_____
$15,001—20,000	_____
$20,001—25,000	_____
$25,001—30,000	_____
Over $30,000	_____

X. What race do you consider yourself?

American Indian or Alaskan Native	_____
Asian or Pacific Islander	_____
Black, not of HISPANIC origin	_____
Hispanic	_____
White, not of HISPANIC origin	_____
Other (Specify) _____	_____

XI. What is your gender?

Male Female

XII. In what year were you born?

19____

Appendix C: Reviewers' Biographies

Principal Reviewer: Rona Sande

Professor Rona Sande's administrative experience includes chairing the Department of Dramatic Art, University of California at Santa Barbara, for a five-year period and serving as Director of Dance at the same institution 1971-1989. She has been a program reviewer and consultant for the National Association of Schools of Dance since 1984, and a member of the Commission for Accreditation of NASD 1984-1988.

Site Reviewers

Fillmore Arts Center: Cheryl McWorter

A former principal dancer with the Joseph Holmes Dance Theatre, Ms. McWorter has been teaching dance and movement exploration at the Elementary and Secondary levels in the Chicago Public Schools since 1973. She is currently the director of the dance major program at Lincoln Park High School. She also serves as a consultant for high school dance programs and as a workshop leader for elementary and high school teachers. She is co-author of the dance section of a Comprehensive Arts Program for grades K-6 for the Chicago Board of Education.

Buffalo Academy for the Performing Arts: Judith M. Scalin

Ms. Scalin is currently Chairperson of Theatre and Dance at Loyola Marymount University. She has also served as Dance Specialist at Danbury Elementary School for the Orthopedically Disabled and as a faculty member at Mira Costa High School. She has presented several papers and articles regarding dance education, improvisation, and curricular developments in dance in statewide conferences for the state of California. Ms. Scalin has produced a video, *Dance at Danbury*, featuring children from the Danbury School for the Orthopedically Disabled. She has served on the Board of the California Association for Arts Educators; as an adjudicator for both the Spotlight Talent Award for talented high school students and the Bravo Award for outstanding teaching in the arts, grades K-12, presented by the Los Angeles Music Center; and as a panelist and member of the selection team for curriculum development for the Los Angeles County High School for the Arts.

Jefferson High School: Jacqueline Davis

Ms. Davis is currently Chairperson of the Department of Dance at SUNY College/ Brockport where she also teaches methods of teaching children's dance, a

dance education seminar, supervises children's dance classes, and coordinates dance residencies shared by the dance department and local schools. From 1965-1973, Ms. Davis taught dance in the Detroit Public Schools and was a Movement Specialist at the Center for Innovation in Education (Pre-K through 8th grade) at SUNY College/Brockport. Ms. Davis' lectures and workshops on dance for children have included those for the Rochester School District Artists-in-Residence Program, Regional New York State Associations of AAHPER Conventions, and the Laban/Bartenieff Institute of Movement studies. She has served on the Commissioner's Advisory Panel on the Arts in Education for the New York State Education Department since 1986. She has also received several grants for Community Arts Residencies and Performances.

Duxberry Park IMPACT School: Peggy Schwartz

Peggy Schwartz is Five College Associate Professor of Dance and Coordinator of Dance at Hampshire College, and the Director of Dance Education at the University of Massachusetts/Amherst. She holds a Masters of Arts and Liberal Studies degree in Dance and Movement Studies from Wesleyan University and a Master of Science degree in Education from the State University of New York at Buffalo. She taught dance for ten years in Buffalo public schools and was instrumental in developing and implementing a dance curriculum for the Buffalo Academy for the Visual and Performing Arts; she was Chair of the Dance Department of the Arts Academy for seven years. Currently, Professor Schwartz serves on the Board of Directors of the Massachusetts Alliance for Arts Education and is the National Representative of the United States to Dance and the Child International. She serves on a Working Group of the National Association of Schools of Dance to develop guidelines for teacher training in dance and has served as a consultant to the National Arts Education Research Center. Her primary teaching areas include dance education, improvisation, composition, creative process studies and modern dance.

Case Study Observation Project in K-12 Dance Education

Principal Reviewer: **Rona Sande**
Division of Dance/Dramatic Art
University of California at Santa Barbara
Santa Barbara, CA 93106

981 Miramonte Drive #3
Santa Barbara, CA 93109
(805)963-1768 (H)

Schools Selected for Observation

Fillmore Arts Center
35th and S Street, NW
Washington, DC 20007
(202)282-0167

Margaret Meenehan, Dance Instructor
Patricia Mitchell, Principal
Grades K–8, Cluster Concept

Site Reviewer: **Cheryl McWorter**
Director of Dance
Lincoln Park High School
2001 N. Orchards Street Mall
Chicago, IL 60614
(312)320-3600 (O)

6732 South Oglesby Street
Chicago, IL 60649
(312)752-1919 (H)

Dates: January 16, 17, 18, 1990

Buffalo Academy for the Visual and Performing Arts
333 Clinton Street
Buffalo, NY 14204
(716)852-8667

Hanna Raiken, Chair/Dance Program
David Hess, Principal
Grades 5–12

Site Reviewer: **Professor Judith Scalin, Chair**
Dept. of Theatre, Speech and Dance
Loyola Marymount College
Los Angeles, CA
(213)642-2839 (O)

7230 El Manor Avenue
Los Angeles, CA 90045
(213)216-6982 (H)

Dates: January 29, 30, 31, 1990

Duxberry Park Arts IMPACT School
1779 E. Maynard Avenue
Columbus, OH 43219
(614)356-6023

Loren E. Bucek, Dance Specialist
Bill Dwyer, Principal
Grades K–5

Site Reviewer: **Professor Peggy Schwartz**
Dir. of Dance Education
Five College Dance Program
Music Building
Hampshire College
Amherst, MA 01002
(413)540-4600, ext. 673 (O)

108 Lessey Street
Amherst, MA 01002
(413)253-3948 (H)

Dates: February 28, March 1, 2, 1990

Jefferson High School for the Performing Arts
5210 N. Kerby Avenue
Portland, OR 97217
(503)280-5180, ext. 559/560

Mary Folberg, Chair/Dance Program
Nathan Jones, Principal
Grades 9–12

Site Reviewer: **Professor Jacqueline Davis**
Chair/Dept. of Dance
SUNY Brockport
Brockport, NY 14420
(716)395-2153 (O)

14 Adams Street
Brockport, NY 14420
(716)637-6646 (H)

Dates: March 6–Visit Middle Schools
March 7, 8, 9, 1990

Appendix D: Buffalo Academy for the Visual and Performing Arts

1. **Critique Guidelines**
2. **Dance History Course Outlines**
3. **Examinations**

Appendix D1: Critique Guidelines

Thinking, Speaking and Writing about Dance: Finding Words for Feeling and Form (Grade 6)

"When I use a word it means just what I choose it to mean, neither more nor less," proclaims Humpty Dumpty in Lewis Carroll's *Alice in Wonderland*. To develop a repertory of words that evocatively and accurately describe feeling and form is an important step in thinking, speaking, and writing about dance.

Look at attached photo:

Read about it:

Willy rounded the corner and saw his friends Tony and Rich deep in conversation.

"You should have seen it! It was incredible!" exclaimed Tony.

"Seen what? Seen what?" asked Willy.

"It was something else!" added Rich.

"What was something else?" inquired Willy.

"It was out of sight," remarked Rich.

"Out of sight? But you saw it, didn't you? Tell me, what did you see?" asked Willy, his curiosity growing.

"It was incredible," repeated Tony. "I wish you could have been there."

"But I wasn't," Willy pointed out.

Willy was getting annoyed. He had listened to his friends talk for several minutes. He could tell he had missed something special, but he couldn't figure out what it was. Had there been an accident? A fight? A street performance? He wasn't sure. The things his friends were saying didn't tell him very much about what had happened. Finally, he decided to ask some very specific questions.

"Tony, who was here before I came by?"

"There were four boys. They were about ten years old."

"What were they doing?"

"They were dancing."

"What kind of movement were they doing?"

"They were doing fancy stunts. They criss-crossed their feet as fast as they could, turned cartwheels, spun on their hands, froze in strange positions."

"Were they moving all at once?"

"No. It was like a competition. They stood in a circle. One at a time, each dancer entered the circle and showed off what he could do. When he finished, he strutted out of the circle as if to say, 'Can you top that?' Then another kid entered and did just that!"

Now Willy could imagine what the dance looked like! By asking precise questions, he had helped his friends describe in words what they had just seen.

Check Your Understanding:

1. Why didn't Willy understand what his friends were talking about at first?

2. What could Willy imagine once his friends answered specific questions?

Think About It:

Have you ever said to a friend or relative, "I know what I mean; I just can't describe it"? What was it you were trying to talk about? Why was it so difficult to express?

A radio sports announcer must recreate the complex actions of a sports event for people who are not there to see it. How does he do it? What special vocabulary does he use? Why don't we get similar "blow-by-blow" accounts of dance events, or do we? Where would you look for them?

After seeing a performance, think about these questions:

How did the dance make you feel?

How do you think it did that?

What did it make you think of?

If you had to describe it in three words, what would they be?

What other interesting things did you notice?

Guidelines for writing a review of a dance performance

All 7–12 grade dance majors are required to write two reviews per year of dance performances seen outside of school (reviews of student concerts at BAVPA are not acceptable). Please save this outline for future reference. Use the following information as a guideline only. Write in full sentences and paragraphs and try to be as imaginative as possible in your writing. In other words, do not merely go down this list and answer all these questions. Before writing, read 3 or 4 reviews in *Dance Magazine* or a newspaper to have a better idea of what a good review entails.

1. Name of performer or dance company
2. Location and date of performance
3. Titles of dances
    a. Number of dancers
    b. Music—did it relate directly or contrast the movement? Do you think it worked well with the dance?
    c. Discuss costumes, sets, special lighting effects if any.
    d. What did the dance express? Do you think the choreographer was clear about his/her ideas or was the dance confusing to you? Keep in mind the idea that some dances are meant to tell a story, some just express a mood and some are merely "movement for movement's sake."
    e. Did the dance hold your interest throughout? Were the beginning, middle and end of the piece equally strong?
4. Quality of performances
    a. Technical ability and precision of dancers
    b. Use of focus and facial expression
    c. Use of dynamics

5. How would you evaluate the concert on the whole? Was the entire concert a reasonable length?—not too long as to leave the audience feeling restless, or too short as to leave the audience feeling as if they did not get their money's worth. Were the breaks between dances for costume and set changes executed quickly? Was there enough variety between the dances presented?

Appendix D2
Dance History Course Outlines

Textbooks

Prime Movers, Joseph H. Mazo. New York: William Morrow, 1977.

History of Dance in Art and Education, Kraus and Chapman. New Jersey: Prentice Hall, Inc., 1959.

The Vision of Modern Dance, Jean Morrison Brown, ed. Princeton: Princeton Book Co., 1979.

Unit I — INTRODUCTION–EARLY/FORERUNNERS
Delsarte, Dalcroze, Wigman, von Laban, Fuller, Duncan, St. Denis, Shawn

Readings: *Vision* – Preface, Introduction, chapters on Duncan, Fuller, Wigman, St. Denis, Shawn

Prime Movers – Prologue, chapters on Fuller, Duncan, St. Denis, Shawn

Films: Ruth St. Denis by Baribault (1)

Unit II — PIONEERS OF MODERN DANCE
Graham, Humphrey, Weidman, Holm, Tamiris

Readings: *Vision* – Introduction (p. 43-47), chapters on Graham and Humphrey

Prime Movers – Chapters on Humphrey/Weidman, Graham

History – p. 132-138 (Humphrey/Weidman, Graham
p. 143-144 (Holm)
p. 145-146 (Tamiris)
p. 203-206 (Graham)

Films: Four Pioneers (2)
The Graham Company, Dance in America (3)
Day on Earth (4)

Unit III — THE SECOND GENERATION
Cunningham, Taylor, Nikolais, Limón, Sokolow, Ailey

Readings: *Vision*—Introduction (p. 83-87), Cunningham (p. 89)

Prime Movers — chapter on Cunningham, Nikolais (p. 231-243), Taylor (p. 256-270), Ailey (243-256)

History —p. 144 (Limón)
p. 266-208 (Limón)
p. 147-149
p. 201-203
p. 208-210 (Cunningham)
p. 210-213 (Nikolais)
p. 214-217 (Taylor)
p. 217-219 (Ailey)
p. 219-220 (Sokolow)

Films: A Choreographic Offering (5)
The Cunningham Company, Dance in America (6)
Paul Taylor, Recent Dances (7)
Paul Taylor, Contrasting Dances (8)
Alvin Ailey American Dance Theatre (9)
Nikolais and Louis (10)

Unit IV INTRODUCTION TO THE POST-MODERNS
Brown, Dean, Monk, Paxton, Tharp

Readings: *History* —p. 223-243

Film: *Beyond the Mainstream* (11)

Course Requirements:

Each of these will count for 1/3 of your grade

1. Quiz on each unit based on class notes, readings, films and videos.

2. Film journal—minimum of 10 entries must be included. More may be done for extra credit. Outline to follow will be distributed.

3. Essay on each unit is due on the last day of the unit. TEN POINTS WILL BE DEDUCTED FOR EACH DAY LATE AND ESSAYS WILL NOT BE ACCEPTED MORE THAN THREE DAYS LATE. IF YOU ARE ABSENT FROM SCHOOL YOU ARE EXPECTED TO BRING IN YOUR WORK THE DAY YOU RETURN TO SCHOOL.

IF YOU ARE ABSENT FROM SCHOOL ON THE DAY OF THE EXAM, YOU MUST BRING IN A MEDICAL EXCUSE IN ORDER TO BE GIVEN A MAKE-UP EXAM. IF YOU DO NOT YOU WILL RECEIVE A GRADE OF ZERO.

DECEMBER 12, 1989

Dance History

Class Objective

To increase the student's understanding of *LeSacre Du Printemps* through a comparative study of three specific choreographic interpretations.

1. Explore at least three choreographic versions of *LeSacre Du Printemps* (*The Rite of Spring*) by three influential choreographers in dance history.
2. Develop a greater understanding:
   a. of the time in dance history when each version was created,
   b. of the choreographer,
   c. of the choreographer's intent/message/ What is the RITE OF SPRING?
   d. of the choreography itself, movement vocabulary, movement style,
   e. of the costuming, performance, performers, music, etc. ... of *Le Sacre Du Printemps* created by:
      Vaslav Nijinsky
      Paul Taylor
      Pina Bausch

Requirements

1. class attendance and participation in discussions are essential since this is a comparative study class based on viewing video/films and open discussions of the specific works in comparison. Numerous absences will effect student's final grade. A participation grade will be averaged into final grade.
2. acceptable work/study habits and attitudes
3. keeping a detailed notebook of class lectures and films (this will be graded)
4. completion of ALL assigned readings, written, and viewing assignments

Evaluation

Grading Policy

1000-900 pts.	- Superior class work done
890-800 pts.	- Good class work done
790-700 pts.	- Fair class work done
690-650 pts.	- Poor class work done
640 pts. or below	- Failing/unacceptable class work done

Grades are based on: 300 pts. - 3 neatly written papers (100 pts. each, details later)

150 pts. - notebook (100 pts./50 pts. reading assignment)
200 pts. - attendance/participation in class discussions
350 pts. - final paper, comparative paper of the 3 choreographic interpretations of *Le Sacre Du Printemps* (details later)
1000 pts. Total

Appendix D3
Examinations

Dance Jury
Written Assignment
Grade 6

I. Composition/Choreography

Where do ideas for dances come from?

Discuss your experiences with composition and choreography this year. What were some of the approaches used to stimulate your creative ideas for the composition studies you worked on this year? What is difficult about creating your own dances? What is easy about creating your own dances? What did you learn from these experiences? Of the composition studies that you worked on this year which did you like the best and least, artistically and why? What role does dance technique play in composition work? Why is it important for dancers to continually create their own dances?

II. Evaluation/Summary

In a thoughtful essay summarize your work in the dance department for the past year. How would you evaluate your work in the studio? What kinds of experiences did you have in addition to your regular dance classes? Are you going to be involved with any dance activities over the summer? If so, what are they? What are your goals for next year as a dance major?

Dance Jury
Written Assignment
Grades 8 and 9

I. Dance Composition
A Personal Assignment

Discuss the dance you've choreographed for your jury. Please include the following:

A. What is the nature of the dance? (storyline or abstract)

B. What style of dance did you choreograph in?

C. Using five adjectives, describe your dance.

D. What statements, if any, are you trying to make in your piece?

E. Using five adjectives describe yourself as a dancer/student choreographer.

F. Why did you choose the particular music that was used in the piece?

G. What were the difficulties involved in doing this project?

H. What was easy about doing this project?

II. Evaluation

In a thoughtful essay summarize your work in the dance department for the past year. How would you evaluate your work? What kinds of experiences did you have in addition to your regular dance classes? Are you going to be involved with any dance activities over the summer? What are your plans for next year?

Assignment is due on the day of your jury.

Dance Department Jury – Written Form
1988 – Grades 7 and 8

Directions: All students must answer both questions. All exams should be neatly written in pen (blue or black ink only) and submitted at the beginning of the period that you take your dance jury. Exams may not be handed in late for any reason. The written exam will not be graded separately but will be counted as a category in your dance jury.

I. Technique Class

Select one of the techniques (modern, ballet or Dunham) you have studied in the Dance Department and outline a full class from beginning to end in that particular technique. Your outline should include the following:

A. Begin your outline by listing the main objectives of the class.

B. Identify the exercises under the proper headings (for example, center floor, on the floor, at the barre, etc.).

C. Discuss the fundamentals of movement and the principles of body alignment and placement as they relate to the various exercises in your outline.

D. You *may* use stick figure drawings to help illustrate any key points you would like to make. (This is not a requirement.)

II. Self Evaluation

Evaluate your work this year and your work as a dance student in general. Writing in *full sentences* and *paragraphs* (in other words, write an essay, not an outline), discuss the following. Explain your answers.

A. Technique class:

1. Do you use the corrections given to you in class?
2. Have you improved this year? In what ways?
3. What are your strong points and weaknesses as a dancer? For example, do you perform well? Discuss your technical ability in terms of use of turn-out, use of feet and arms, alignment of torso.
4. Do you concentrate on what you are doing in class? Do you learn the movement being taught quickly and accurately?
5. Do you work to your fullest potential with maximum energy every day?
6. Do you consistently hand in written assignments?
7. Are you consistently prepared for class on time, in proper attire with hair up?

B. Discuss any special projects you have participated in, in or out of school such as classes, workshops, performances, lecture-demonstrations, etc? What did

you learn from these experiences?

C. What are your goals for next year as well as your career plans? Include any plans you may have for summer study or performances.

Written Jury Questions
Grades 10-12

Answer this question if you are performing original choreography:

> Write a brief statement (approximately one side of a page) explaining your intent as a choreographer. What did you mean for this dance to convey as far as mood or theme? Why did you choose the particular piece of music, the style of movement and the costume (if any)? (To say "I chose this music because I liked it" is not enough.) How does this music (or movement, or costume) relate to what you, as a choreographer, are trying to express?

Answer this question if you are performing choreography from the dance concert:

> Write a brief statement (approximately one side of a page) describing your experiences as a performer in this year's dance concert. How did you feel about the rehearsal process? Describe any observations about performing as a soloist or working with a group or about dealing with costumes and lights. Did you learn anything new about yourself through this experience? Do you feel that you grew as a performer? If so, how?

Modern Dance Jury - Grades 7 and 8
1988
Ms. Wexler

NAME _____ Date _____
AGE ____ # of Years in Dept.____

TECHNIQUE	5	4	3	2	1
1. Alignment/Placement					
2. Turn-out/Parallel Positions					
3. Use of back					
4. Use of feet					
5. Use of arms					
6. Control/Strength					
7. Accuracy of movement/rhythm					
8. Facial expression/hair/attire					
PERFORMANCE AND WRITTEN WORK	10	8	6	4	2
9. Working to potential					
10. Application of technique					
11. Use of space/directions					
12. Rhythm/musicality					
13. Dynamics/energy level					
14. Written question					

Total jury grade:

Comments:

Ballet/Pointe Jury – Grades 7-9
June 1988
Ms. Raiken

Name_____Age_____Date_____

Grade_____ # Yrs in dept._____#Yrs of ballet training_____

BARRE WORK (50 pts.)

Criteria Tested	5	4	3	2	1	*Comments*
Correct use of Pointe						
Strength						
Balance						
Effort						
Turn-out						
Alignment						
Placement						
Articulation of feet						
Performance/energy						
Port de bras						

COMMENTS ON BARRE WORK

CENTRE FLOOR (15 pts.)
Point Work (échappé, pas de bourrée, pirouette*)

Strength						
Prevision						
Mastery of Technique						

*not all students will perform sur les pointes.

CENTRE FLOOR (10pts.)
Soft Shoe

Pirouettes						
Jumps						

COMMENTS ON CENTRE FLOOR WORK

Jury Evaluation
Dance Department
Grades 8 and 9

Composition/Theory

Name_____Age____Grade____#of Years in Dept._____

	Excellent (20)	*Good (15)*	*Fair (10)*	*Poor (5)*	*Comments*
Creativity					
Technique Appropriate to Level					
Preparedness					
Performance Quality					
Written Statement					

Comments:

Faculty Signature_____Jury Exam Grade_____

Jury Evaluation
Grade 9
Dunham/Modern Technique

Student's Name_____Age_____No. of years in dept._____

I. Barre (45pts.)	5	4	3	2	1	Comments
Body Alignment/Placement						
Feet Articulation						
Body Isolations						
Contraction Work						
Posture						
Use of Parallel & Turned out Positions						
Strength						
Balance						
Performance Quality (energy level, dynamics, timing)						
II. Progressions (20 pts.)						
Placement						
Use of Polyrhythms						
Phrasing						
Performance Quality						
III. Summary (15pts.)						
Understanding of Material						
Appropriate to Level						
Dress/Appearance						
Approach to Jury Class (Performance Quality, Attitude, Concentration						

IV. Written (20pts.)

Comments:

Total Jury Exam Grade_____

Faculty Signature_____

Ballet Worksheet
October 30th, 1989

Name_____

Translate the following French words or phrases into English

1. en lair

_____

2. tendu

_____

3. plié

_____

4. dégagé

_____

5. cambré

_____

6. rond de jambe

_____

7. en dedans

_____

8. port de bras

_____

9. sur-le-cou-de-pied

_____

10. chassé

_____

11. corps

_____

12. en croix

_____

13. pas de cheval

_____

14. derrière

_____

15. devant

_____

16. echappé

_____

17. passé

_____

18. relevé

_____

19. révérence

_____

Write the order of exercises done at the barre in ballet class.

1.

2.

3.

4.

5.

6.

7.

8.

Choose one ballet exercise done at the barre. For that particular exercise explain the different parts of the body that are used and developed.

Name_____

EVALUATE YOUR WORK IN BALLET CLASS AT THE ARTS ACADEMY. ANSWER THE FOLLOWING QUESTIONS IN PARAGRAPH FORM.

What progress have you made since the beginning of the marking period?

What do you find particularly difficult to work on and why?

What have you learned about studying ballet since you have been taking it at the Arts Academy?

Do you have any questions about ballet class that you have not been able to ask in class?

What do you like to do the most in ballet class?

Ballet History
Essay – 50 pts.

Romanticism

I. Read the article: "True To The Spirit" by Sheryl Flatow from *Ballet News*, September 1984.

II. Using the knowledge that you have gained by studying the Romantic Era and the Romantic ballet, write your own contemporary scenario for a modern version of "Giselle." Be as creative as possible but stay true to the themes of Romanticism. Your ballet should be in two acts as was the original ballet.

III. Write a justification for your concept or scenario. Use facts, information, ideas, and philosophies of the Romantic Era! Use this as an opportunity to synthesize what you know. Include your own opinions and observations in making comparisons and in drawing conclusions.

WRITE, PRINT, OR TYPE YOUR PAPERS AS NEATLY AS POSSIBLE. THIS IS PART II OF YOUR TEST. ALL PAPERS ARE DUE ON MONDAY, OCTOBER 17TH AT THE BEGINNING OF 3RD PERIOD. NO EXCUSES!

Ballet History Test
9/29/89

Name_____

I. Define the following terms. Write in complete sentences. (15pts.)

1. Renaissance
2. Ballet de cour
3. Terpsichore
4. Court dance
5. Dancing master

II. Fill in the blanks with the correct answer or answers. (35pts.)

1. The classic suite of court dances included: _____, _____, _____, _____.
2. In 1416 _____ wrote a treatise entitled *The Art of Performing and Arranging Dances* in which he outlined the desired qualities of a dancer.
3. During the Middle Ages the _____ had an impact on the development of dance as it promoted a doctrine of asceticism.
4. In 1533 _____ left Italy to marry Henri II of France. With her she brought the rich heritage of the arts of the Italian courts. This marked a shift in cultural activity from Italy to France.
5. _____ is considered to be the first ballet de cour. It was based upon the story of Circe from Homer's _____.
6. _____ choreographed this famous ballet de cour in 1581.
7. Members of the court were called _____.
8. In 1850 the first _____ was built which marked a change in the relationship between the audience and the performers.
9. One of the composers of the Renaissance was _____.
10. The Renaissance spanned which three centuries? _____, _____, & _____ centuries.
11. From 1661-1715 _____ ruled France. His was an _____monarchy.

12. The maitre de danse responsible for the fundamentals of ballet technique was _____.
13. In the famous ballet de cour, *Ballet de la Nuit*, the king played the role _____. From this role he got the nickname _____.
14. In 1661 the _____ and the _____ were founded by Louis XIV. Thus began the _____ of dance and music.
15. In the theatrical entertainments of the Renaissance the female roles were played by _____.
16. The first female dancer was _____. She appeared in the ballet entitled _____ in 1681. The French phrase for first female dancer is _____.
17. During the Baroque period there was a famous male dancer who had the ability to stay suspended in the air when he jumped. This dancer was _____.
18. _____ was famous for her allegro work. She is given credit for having been the first dancer to execute the entrechat quatre.
19. Marie Sallé was known for her_____ in her dancing. In 1734 she choreographed the ballet entitled _____.
20. In his *Lettres sur la Danse et sur les Ballets*, _____ wrote 15 letters to an imaginary friend.
21. In looking for information about dance and dancers in the library you can look in the _____ and in _____.

EXTRA CREDIT—3 POINTS: Define the following:
Ballet d'action

Dance History Exam
January 24, 1990

Part I — Short Answers — 65 points

Write the correct answer on the exam booklet and number each question.

1. The summer dance festival in Lee, Massachusetts which was founded by Ted Whawn is called
   a. Jacob's Ladder
   b. The American Dance Festival
   c. The Spoleto Festival
   d. Jacob's Pillow

2. The Post-Modern choreographer who is known for dances consisting of minimalistic movement elements such as spinning, clapping, or jumping is
   a. Laura Dean
   b. Trisha Brown
   c. Meredith Monk
   d. Steve Paxton

3. Merce Cunningham's method of putting together dances on the day of a performance using phrases and sections of old dances is called
   a. Happenings
   b. Reconstructions
   c. Events
   d. Chance-dance

4. The style of art most closely associated with Loie Fuller is
   a. Expressionism
   b. L'Art Nouveau
   c. Abstract Expressionism
   d. Surrealism

5. The composer of the music for both Humphrey's *Day on Earth* and Graham's *Appalachian Spring* is
   a. Aaron Copland
   b. Johann Sebastian Bach
   c. Igor Stravinsky
   d. Norman Dello Joio

6. The set of Paul Taylor's *Last Look* consists of
   a. silver mylar pillows
   b. mirrors
   c. a table and 2 chairs
   d. there is no set

7. Isamu Noguchi designed sets for
   a. Martha Graham
   b. Merce Cunningham
   c. Robert Rauschenberg
   d. Hanya Holm

8. "He evolved a philosophy and method of pantomime designed to make motion honestly expressive of emotion." This quote describes the work of
   a. Emile-Jacques Dalcroze
   b. Rudolf von Laban
   c. Francois Delsarte
   d. Mary Wigman

9. The first dance critic for the *New York Times* was
   a. Francois Delsarte
   b. John Martin
   c. John Cage
   d. Louis Horst

10. The title of Doris Humphrey's instructional textbook on choreography is
    a. *The Art of Making Dances*
    b. *Pre-Classic Dance Forms*
    c. *The Arc Between Two Deaths*
    d. *A Primer for Choreography*

11. The Post-Modern choreographer who has created works for the Joffrey Ballet Company and the American Ballet theatre, including *Push Comes to Shove* for Barishnikov is
    a. Trisha Brown
    b. Twyla Tharp
    c. Laura Dean
    d. Meredith Monk

12. The modern dance choreographer and teacher whose style most influenced Alvin Ailey is
    a. Paul Taylor
    b. Lester Horton
    c. George Balanchine
    d. Jaspar Johns

13. The teacher who is best known for bringing the technique and philosophies of Mary Wigman to America is
    a. Hanya Holm
    b. Helen Tamiris
    c. Tanya Holmes
    d. Ruth St. Denis

14. Before starting his own company, Paul Taylor performed with
    a. Denishawn
    b. Charles Weidman
    c. Alwin Nikolais and Merce Cunningham
    d. Martha Graham and Merce Cunningham

15. The costumes for Humphrey's *Day on Earth* and Limón's *There is a Time* were designed by
    a. Adolphine Rott
    b. Pauline Lawrence
    c. Isamu Noguchi
    d. José Limón

16. The set for Cunningham's *Rainforest* consisting of silver, mylar pillows was designed by
    a. Robert Rauschenberg
    b. John Jaspar
    c. Jaspar Johns
    d. Andy Warhol

17. Which of the "four pioneers" of modern dance do these words best describe: "characterization, comedy, satire and pantomime?"
    a. Charles Weidman
    b. Doris Humphrey
    c. Hanya Holm
    d. Helen Tamiris

18. Alvin Ailey's *Cry* can best be said to be
    a. a tribute to the Baptist Church of the South
    b. a dance inspired by the Civil Rights Movement
    c. a tribute to mothers and motherhood
    d. an abstract dance heavily influenced by jazz

19. A *Choreographic Offering* was a tribute to
    a. José Limón
    b. Martha Graham
    c. Paul Taylor
    d. Doris Humphrey

20. The music for *A Choreographic Offering* was
    a. composed by J. S. Bach
    b. commissioned by José Limón
    c. it was in silence
    d. composed by Aaron Copland

21. Freud and Jung were
    a. composers
    b. choreographers
    c. philosophers
    d. psychiatrists

22. *Kinetic Molpai* and *Labor Symphony* are two abstract works of
    a. Ted Shawn
    b. Merce Cunningham
    c. Charles Weidman
    d. Ruth St. Denis

23. Whose technique is based on the opposites of "tension and relaxation?"
    a. Mary Wigman
    b. Hanya Holm
    c. Martha Graham
    d. Doris Humphrey

24. "Acme Dance," "The Farm," "The House," and "Grand Union" are all
    a. titles of dances choreographed by Merce Cunningham
    b. titles of dances choreographed by Meredith Monk

c. names of Post-Modern dance companies

d. titles of pieces of music composed by John Cage for Merce Cunningham

Match the correct dance to each choreographer by writing the name of the dance in the space next to the number of each question. There are more dances than names of choreographers.

	Cave of the Heart
25. Alvin Ailey	*Passacaglia*
26. Doris Humphrey	*Trend*
27. Martha Graham	*The Serpentine*
28. Ruth St. Denis	*Marche Slav*
29. Merce Cunningham	*The Cobras*
30. Ted Shawn	*Revelations*
31. Isadora Duncan	*Totemnal*
32. Hanya Holm	*Winterbranch*
33. Loie Fuller	*Xochitl*
	Mercuric Tidings

Write the correct answer on the exam booklet and number each question.

34. In 1416 _____ wrote a treatise entitled *The Art of Performing and Arranging Dances*.

a. Balthasar de Beaujoyeulx
b. Dominico de Piacenza
c. Jean Georges Noverre
d. George Sand

35. The 16th-century aristocrat credited for the shift of cultural activity from Italy to France was

a. Dominico de Piacenza
b. Catherine de Medici
c. Thoinot Arbeau
d. Balthasar de Beaujoyeulx

36. A popular Renaissance theatrical entertainment that combined elements of music, dance, and decor bound by a political theme was

a. Ballet Melodramatique
b. Ballet divertissement
c. Ballet de Cour
d. Court dance

37. The 17th-century French monarch responsible for the popularization and professionalization of ballet was

a. Henri II
b. Phillipe Taglioni
c. Jean Baptiste Lully
d. Louis XIV

38. The 17th-century dancing master and theoretician responsible for codifying the five positions of the feet used in ballet technique was

a. Pierre Rameau
b. Pierre Beauchamps
c. Balthasar de Beaujoyeulx
d. Jean Baptiste Lully

39. In the *Ballet de la Nuit*, Louis XIV got his title "Le Roi de Soleil" from dancing the role of

a. Agon
b. Apollo
c. Circe
d. Mercury

40. The Sarabande, Galliard, Courante, and Pavane are all examples of

a. Intermezzi
b. Entres
c. Ballet de Cour
d. court dances

41. The 17th-century dancer noted for his ability to remain suspended en l'air was

a. Jean Balon
b. Jules Perrot
c. Jean Dauberval
d. Auguste Vestris

42. In 1734 Marie Salle choreographed the ballet entitled

a. *Pygmalion*
b. *Prodigal Son*
c. *L'Amour et Mort*
d. *Parade*

43. The first professional female dancer performed in which of the following ballets?

a. *L'Arc de Triomphe*
b. *Triomphe de L'amour*
c. *L'Amour et Mort*
d. *Ballet Comique*

44. During the reign of Louis XIV, L'Academie de Danse and L'Academie de Musique were run by

a. Jean Rameau & Jean Baptiste Lully
b. Pierre Balthasar & Jean Baptiste Lully
c. Moliere & Pierre Beauchamps
d. Pierre Beauchamps & Jean Baptiste Lully

45. The following was performed in 1581 and is considered to be the first ballet

a. *Le Ballet des Polonais*
b. *Le Bourgeois Gentilhomme*
c. *Le Ballet Masques*
d. *Le Ballet Comique de la Reine Louise*

46. The muse of dance is
    a. Thalia
    b. Terpsichore
    c. Polyhymnia
    d. Urania

47. In Meyerbeer's opera *Robert le Diable*, the seed of the Romantic ballet was the balletic insert
    a. *La Sylphide*
    b. *Les Sylphides*
    c. *Giselle*
    d. *Ballet of the Nuns*

48. *La Sylphide* was choreographed by
    a. Jean Coralli
    b. Phillipe Taglioni
    c. Jules Perrot
    d. Arthur St. Leon

49. The first ballerina to dance sur les pointes (on pointe) was
    a. Fanny Elssler
    b. Marie Ann Camargo
    c. Lucile Grahn
    d. Marie Taglioni

50. The first danseur to perform the role of Albrecht in *Giselle* was
    a. Lucien Petipa
    b. Marius Petipa
    c. Jean Petipa
    d. Jules Perrot

51. During the Romantic era the ballerina reigned supreme. One choreographer continued to feature the male dancer in his works. This Danish choreographer was
    a. Lew Christensen
    b. Peter Martins
    c. Adolphe Adam
    d. Auguste Bournonville

52. The ballerina who created the original role of Giselle was
    a. Lucile Grahn
    b. Carlotta Grisi
    c. Fanny Cerito
    d. Carla Fracci

53. The ballet choreographed to celebrate Queen Victoria's anniversary as well as to celebrate the great ballerinas of the Romantic era was
    a. *Pas de Quatre*
    b. *Rose Adagio*
    c. *Sylvia Pas de Deux*
    d. *Les Sylphides*

54. The term *ballet blanc* refers to
    a. Caucasian ballet companies
    b. purity in ballet
    c. racism in ballet
    d. the traditional tulle costumes of the Romantic era

55. The score for *Giselle* was composed by
    a. Adolphe Adam
    b. Maurice Ravel
    c. Chopin
    d. Pyotr Ilich Tchaikovsky

56. Of the following ballerinas of the Romantic era, which danseuse was not in the ballet *Pas de Quatre*?
    a. Fanny Elssler
    b. Fanny Cerrito
    c. Lucile Grahn
    d. Carlotta Grisi

57. The composer with whom Marius Petipa collaborated the most was
    a. Pyotr Ilich Tchaikovsky
    b. Lev Ivanov
    c. Igor Stravinsky
    d. Serge Prokofiev

58. What ballet is not considered to be part of the classical triad?
    a. *Don Quixote*
    b. *The Sleeping Beauty*
    c. *The Nutcracker*
    d. *Swan Lake*

59. In the following excerpt from the ballet *The Sleeping Beauty*, Princess Aurora dances with her suitors
    a. The Rose Adagio
    b. Puss 'n Boots
    c. The Bluebird Pas de Deux
    d. The Sylvia Pas de Deux

60. In the classical pas de deux the last section is called _____. In this section the ballerina and her partner come back together and dance.
    a. variations
    b. coda
    c. adagio
    d. interlude

61. The "father of classical ballet" was
    a. Lucien Petipa
    b. Marius Petipa
    c. Jean Georges Noverre
    d. Louis XIV

62. In 1952 _____ choreographed the ballet entitled *A Streetcar Named Desire*.
    a. Arthur Mitchell
    b. John Butler
    c. Donald McKayle
    d. Valerie Bettis

63. Arthur Mitchell founded the following dance company in 1968 as a means to break discrimination in the ballet world

    a. Ballet South
    b. The School of American Ballet
    c. Dance Theatre of Harlem
    d. DPH

64. In the "60 Minutes " interview of Arthur Mitchell, he states that the tragic death of _____ inspired him to found a ballet company featuring black dancers.

    a. Ghandi
    b. Malcolm X
    c. John F. Kennedy
    d. Dr. Martin Luther King

65. Arthur Mitchell created the role of Puck in George Balanchine's ballet entitled

    a. *Twelfth Night*
    b. *A Midsummer Night's Dream*
    c. *Serenade*
    d. *Agon*

Part II — Essay — 35 points

In a well organized and carefully written essay, compare the similarities and differences in the three choreographic interpretations of Igor Stravinsky's "Le Sacre du Printemps" created by Vaslav Nijinsky, Pina Bausch and Paul Taylor. Base your comparisons on the following aspects:

1. Your understanding of each choreographer's movement style.
2. Your understanding of the choreographer's intent/the theme or meaning behind each version.
3. How did each version affect dance history? Why? When?
4. Your understanding of the music and its relationship to the dance or vice versa.
5. Costumes, lighting, set, props, etc.
6. Your personal feelings, likes or dislikes. (Be specific and support your ideas with examples.)

INCLUDE AN OUTLINE OF YOUR ORGANIZED THOUGHTS.

Appendix E
Duxberry Parks Arts IMPACT School

1. **Arts IMPACT: Philosophy/Overview**

2. **K–12 Dance Course of Study, Columbus (Ohio) Public Schools**

Appendix E1
Duxberry Park – Arts IMPACT Alternative School

Philosophy

Arts IMPACT is a teaching/learning approach in which the Arts are infused deeply into the academic curriculum. This will be done by designing and using situations to make learning more exciting, relevant and personal. The Arts (dance, drama, music and visual arts) will act as facilitators of growth and learning in all areas, for students, teachers and administrators. By fostering respect for the academics, the Arts, each other and ourselves, students will be guided to appreciate and contribute to the beauty of the world.

Teachers will provide a creative academic atmosphere in which the Arts are infused deeply into the curriculum. In doing so, there will be a greater awareness that the Arts are an integral part of life.

Specifically, teachers will:

- dedicate themselves to the academic curriculum and through incorporation of the arts, will meet the needs and capture the interests of students;
- encourage students to be self-directed, self-respected, self-controlled human beings;
- utilize parent and community resources beneficial to enhancing student success;
- commit themselves to the appreciation of Arts in the community;
- accept individual differences in a caring, nondiscriminatory manner.

IMPACT develops positive attitude towards learning in students. Involvement in Arts experiences stimulates and enhances the student's learning in the classroom.

Some objectives enabling each student to develop to his/her fullest potential are:

- to express his/her own ideas and feelings creatively, confidently, and competently.
- to experience the joy which accompanies success, to strive constantly to improve on past performance, and to contribute to the success of others.
- to become self directed, self-controlled, self-respecting, dignified human beings.
- to accept individual differences in a caring, nondiscriminatory manner.

Arts IMPACT Alternative Elementary School

Overview of the School

Arts IMPACT is an approach to teaching and learning in which visual art, music, dance, and drama are emphasized along with the basic subjects.

Even though each art area sometimes is taught as a separate subject, the arts will be used to bring together the other subject matter areas. The school will be concerned with achievement in all areas.

The *Course of Study*, mastery education, and city-wide testing will guide and be part of instruction and evaluation.

The school will have about 400 students, K-5, assigned to self-contained classrooms. Normal pupil/teacher ratios will be maintained.

Students will be selected by lottery on March 31.

Examples of Some Special Features and Activities

Specialists will teach visual art, music, dance, and drama.

The school will make extensive use of the community's cultural resources: Columbus Museum of Art, Columbus Symphony Orchestra, Ballet Metropolitan and other dance organizations, Players Theatre of Columbus and other drama organizations, and universities and colleges.

Students will have frequent contact with artists and their artwork through participation in the Artists-in-Schools program sponsored by the Greater Columbus Arts Council and the Ohio Arts Council.

Students will be involved with the performing and visual arts programs at Ft. Hayes Career Center.

Students will study other cultures by doing research, writing plays, designing stage settings, constructing masks, performing skits, dances, and plays, reading history, and composing music.

The school will have an instrumental music program.

Students will learn concepts, such as color and composition, through a study of photography.

Activities will be developed that recognize individual differences, further multicultural awareness and understanding, and provide success experiences which will promote self-respect.

Although there will be emphasis on relating the arts to other subject areas, teaching basic skills, such as reading, writing, and mathematics, will be an important part of this school.

APPLICATIONS ARE AVAILABLE AT
COLUMBUS SCHOOLS AND THE EDUCATION CENTER

Appendix E2
K–12 Dance Course of Study
Columbus, Ohio, Public Schools

The following draft copy of the K-12 Dance Course of Study from the Columbus Public Schools is a working document for the 1990-91 school year with revisions due summer 1991 and final School Board adoption in the fall of 1991. It is reprinted with permission of the Columbus Public Schools, 270 East State Street, Columbus, Ohio 43215. The following individuals have contributed to the document:

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Philosophy

Dance is an essential component of the basic education of every child, providing unique opportunities for self-knowledge and access to a universal fundamental human endeavor: DANCE. The study of dance furthers the goals of excellence in the Columbus Public Schools by providing an environment that inspires and empowers student performance, addressing the cultural diversity of our student population, and challenging students to achieve their full potential. Dance in education provides students with alternative forms of communication and ways of learning that integrate the mind's creative and critical capacities.

Dance is a way of knowing; it is something to know and is best known through the experience itself. Dance in education provides students with unique opportunities to communicate with others in a way that is different from any other written, spoken or visual system.

Dance awakens a kinesthetic way of knowing that is both intuitive and rational involving conscious awareness and decision making processes including: Perception, memory, inspiration, creation, transformation, interpretation, application, synthesis, reflection and evaluation.

Dance has a body of knowledge and a history which can be shared, passed on, added to and has existed in some form in every known culture. Studying the cultural, historical and social contexts helps students to develop a deeper understanding of dance as an essential component of history and human experience.

In addition, dance is an immediate, joyous experience that actively engages the individual in dancing, creating and responding. The student as dance-maker plays with movement and its organization to create kinetic symbol systems that adequately express internal thought, feeling, and experience.

Program Objectives

- To recognize and appreciate self and own potential to dance
- To value the interrelationship of self and others through dance experiences
- To understand dance as a means of communication and value dance as an art form
- To understand and apply basic movement skills and underlying principles in order to develop kinesthetic awareness
- To understand the processes involved in dance making and apply them to the creation of original dances
- To develop performance techniques to a level that permits confidence in his or her performance of student and professional choreography
- To understand and apply aesthetic principles to the analysis and evaluation of student and professional choreography
- To understand the role of dance in society and how it has shaped and informed cultures around the globe
- To understand and appreciate the historical significance of dance
- To read and write basic Motif Description, a form of dance notation
- To apply self-discipline in directing own lifelong learning in dance

Grade K	Objectives
Movement Skills and Underlying Principles	• Recognizes ways of moving various body parts
	• Explores aspect of shape with the body
	• Demonstrates moving in personal space, using large and small kinesphere
	• Explores nonlocomotor skills: bending, stretching, twisting, arching, turning, falling
	• Demonstrates traveling through general space while in their own personal space
	• Explores basic locomotor skills: walking, marching, running, hopping, skipping, galloping, crawling, jumping, sliding
	• Explores the three levels of space: low, middle, high
	• Differentiates between motion and stillness
	• Demonstrates fast and slow movement
	• Sequences fast and slow movement
	• Demonstrates vibratory movement
Dance Making	• Creates movement improvisations that correspond to the mood or feeling of various types of music
	• Uses dance to tell a simple story that has a beginning, middle and end
	• Improvises dance studies based on literature, poetry, prose, music and props
Building Context: Cultural Historical and Social Inquiry	• Finds enjoyment in dance class moving along or with others through the general space or in place
	• Recognizes that dance class is a distinct environment with its own structure and behavioral expectations
	• Controls personal behavior to suit the dance class environment
	• Recognizes that all people dance

Grade

1

Objectives

Movement Skills and Underlying Principles

- Identifies the range of motion of various body parts
- Explores movement using different bases of support (e.g., legs, arms, back)
- Demonstrates control in producing motion and stillness
- Demonstrates nonlocomotor skills: bending, stretching, twisting, arching, turning, falling
- Demonstrates locomotor skills: walking, running, hopping, galloping, leaping, rolling, crawling, sliding, skipping, jumping
- Uses personal and general space, including level and directional changes
- Explores movement on straight, curved and angular pathways
- Names the three levels of space: low, middle, and high
- Demonstrates stillness in a variety of body shapes in high, middle and low levels
- Demonstrates slow and fast movement
- Explores light and strong movement quality
- Recognizes fast and slow tempos in musical compositions

Dance Making

- Performs a repeated pattern of locomotor or nonlocomotor movements
- Recognizes that an idea or concept can be translated into movement studies that have a beginning, middle, and end

- Improvises in order to discover movements related to specific props or ideas
- Uses dance as a means to express a variety of emotions
- Expresses himself or herself through improvisations based on characters and stories in picture books and other materials
- Explores simple movement sequences using live sound accompaniment (e.g., self, percussion instruments)

Building Context: Cultural, Historical and Social Inquiry

- Moves freely in personal and general space without interfering with other dancers
- Demonstrates the ability to take turns moving and observing others dance
- Demonstrates the ability to take turns talking and listening in group discussions about dance
- Recognizes that dancers are members of communities

Aesthetic Inquiry

- Observes dances with a focus on his or her likes and dislikes
- Discusses a variety of dances viewed throughout the year

Grade

2

Objectives

Movement Skills and Underlying Principles

- Describes how various body parts can move in various ways
- Recognizes that various body parts can lead an action
- Demonstrates how movement can expand and contract
- Demonstrates flexion and extension of various body parts (e.g., ankles, knees, elbows)
- Moves using simultaneous and isolated movement
- Balances in various ways (e.g., on one foot, two hands, one hand and one foot)
- Demonstrates symmetrical and asymmetrical body shape design
- Demonstrates the contrast of sustained and sudden movement
- Moves to even and uneven rhythms
- Demonstrates repetition or making patterns of movement
- Recognizes steady beat with musical scores and self-accompaniment
- Demonstrates curved and angular shapes in motion and stillness
- Explores the directions of the body in space (e.g., forward and backward, up and down and sideways)
- Demonstrates movement using a variety of floor patterns (e.g., curved, angular, straight, zig-zag, spiral)
- Recognizes that the body must be controlled for safe movement

Dance Making	• Combines simple movement phrases to make a dance
	• Executes basic nonlocomotor movement combining two actions in a repeated sequence
	• Executes basic locomotor movement combining two actions in a repeated sequence
	• Expresses himself or herself through improvisations based on characters and stories from picture books, fairy tales, folk tales and other materials
	• Demonstrates repetition or making patterns of movement
Building Context: Cultural, Historical and Social Inquiry	• Cooperates with a partner and in small groups in movement experiences
	• Perceives himself or herself and others moving through space, sensing appropriate distancing for accurate execution of the movement through time
	• Recognizes that different people dance different dances
	• Discusses occasions when dance is a part of family activity (e.g., talks about the role of dance in his or her family)
Aesthetic Inquiry	• Recognizes personal movement preferences
	• Expresses his or her opinion about dance in oral, written and pictorial forms
Reading and Recording	• Recognizes that there are symbol systems to record dances
	• Identifies the symbols for levels (e.g., low, middle, high) according to Motif Description
	• Identifies the symbols for directions (e.g., forward, backward, sideways, diagonals) according to Motif Description

Grade

3

Objectives

Movement Skills and Underlying Principles

- Explores the use of size contrast in movement (e.g., open or closed; higher or lower; large or small)
- Explores open and closed movement
- Demonstrates how various body parts can support the body
- Demonstrates how various body parts can lead an action
- Demonstrates nonlocomotor skills (e.g., swinging, turning, spiralling, pushing, pulling)
- Demonstrates direction changes while traveling in general space
- Moves through space in selected symmetrical and asymmetrical body shape design
- Explores pathway with various body parts within individual kinesphere
- Moves accurately to even and uneven rhythms
- Explores time contrast in movement (e.g., slow/fast; regular/irregular)
- Demonstrates meter in movement (e.g., 2/4, 3/4, 4/4 time signatures)
- Explores contrasts in movement quality (e.g., strong/light; sudden/sustained lyrical/percussive; vibratory)

Dance Making

- Performs a repeated locomotor or nonlocomotor movement using selected pathways on the floor
- Combines selected locomotor and nonlocomotor movements to create a dance phrase (e.g., run, jump, fall, roll)

- Follows another individual's movement explorations
- Creates dance studies based on personal emotions, thoughts and ideas
- Uses movement to create a character
- Cooperates with others to create a dance story
- Expresses himself or herself through improvisations based on characters and stories from fairy tales, folk tales, myths and legends
- Recognizes movement phrases (patterns) as the basic building blocks of a dance
- Uses improvisation to make a dance

Building Context: Cultural, Historical and Social Inquiry

- Observes and responds to work done by others
- Is cooperative in small groups
- Identifies the role of dance in Columbus as it occurs in both formal settings (e.g., dance companies, festivals) and informal setting (e.g., street, social)
- Reads about famous dancers and choreographers throughout history
- Performs selected dances from various cultures (e.g., Seven Jumps, Funga, La Raspa)

Aesthetic Inquiry

- Uses language to describe movement preferences (likes and dislikes)
- Recognizes that dance is movement selected and organized to express ideas, thoughts and feelings
- Discusses dance as a means of communication
- Expresses personal responses to the movement of others
- Recognizes personal attitudes and assumptions about gender roles in dance
- Verbalizes movements in a simple movement phrase

Reading and Recording

- Recognizes action strokes
- Identifies the symbol for pause
- Reads the symbols for level and direction
- Recognizes that symbols can be used in a sequence

Grade	Objectives	
4		
Movement Skills and Underlying Principles	• Compares and contrasts the various capacities for movement of various body parts	
	• Compares and contrasts movements led by various body parts	
	• Recognizes the role of concentration in movement experiences	
	• Performs movement in unison in a large group	
	• Moves through space on a diagonal pathway of the dance room	
	• Demonstrates an awareness of different movement quality combinations	
	• Recognizes various approaches to phrasing in dance based upon heartbeat, breath, acceleration, various musical phrases	
	• Demonstrates various rhythmic combinations within a given metric scheme	
	• Recognizes accented and unaccented movements	
Dance Making	• Improvises alone	
	• Uses improvisation to form a dance with a partner	
	• Describes the use of improvisation to form a dance with a small group	
	• Combines the elements of pathway, shape, and level to create dance studies	
	• Recognizes the role of improvisation in finding movement material	
	• Combines simple movement phrases to make a dance	

- Recognizes the importance of repetition in order to remember sequences of movement in dance
- Use parts of speech as impetus for the development of dance studies based on action and stillness (e.g., verbs, adverbs, prepositions)
- Creates dance studies based on the relationships between or among two or more dancers
- Expresses himself or herself through improvisations based on characters and stories from folk tales, poetry, selected books and current events

Building Context: Cultural, Historical and Social Inquiry

- Shares and discusses ideas in a group
- Leads others and adapts to the leadership of others
- Performs historical dances of the 18th and 19th century Ohio (e.g., Ring Shout, contra and square dances, Chippewa Serpentine)
- Recognizes the contributions of immigrant populations on dance in Ohio
- Discusses the role of dance in the state of Ohio as it occurs in both formal and informal settings
- Values the dances of other cultures (e.g., Senegal/Hong Kong, street/ballet)
- Discusses famous choreographers and their particular contributions to the field of dance
- Explores moving in ways that are outside the repertoire of personal preference

Aesthetic Inquiry

- Shares his or her ideas and contributes to group collaboration in the creation of ensemble dances
- Talks about why people dance

Reading and Recording

- Identifies the symbols for pathway (e.g., straight, curved, meandering)
- Explores reading and recording various symbols (e.g., action strokes and pause)

Grade

5

Objectives

Movement Skills and Underlying Principles

- Demonstrates selected dance phrases with accuracy in shape, time, space and movement quality
- Distinguishes sudden and sustained, light and strong, percussive and lyrical, bound and free movement qualities
- Recognizes the specific use of general space, direction and focus can become dance
- Identifies different movement quality combinations in various movement phrases
- Demonstrates varied rhythmic combinations within a given metric score using locomotor and nonlocomotor movement
- Demonstrates various approaches to phrasing in dance based upon heartbeat, breath, acceleration and various musical phrases
- Demonstrates movements that promote flexibility and strength

Dance Making

- Explores a simple movement phrase in canon (round)
- Combines tempos in a rhythmic dance study
- Identifies main and supporting ideas of his or her own dances
- Works independently in the creation of dance studies
- Expresses himself or herself through improvisations based on characters and stories from poetry, books, biographies and current events
- Forms and extends a dance phrase, learning that many dance phrases make up a dance composition
- Uses repetition in order to retain the dance phrase

- Recognizes that there are many ways to create and form a dance
- Improvises with groups of individuals and uses the improvisations to form a dance
- Describes dance as selected movement to produce a desired effect

Building Context: Cultural, Historical and Social Inquiry

- Creates original dance compositions as an integration of his or her present sensibilities, interests, life experiences and prior knowledge of traditional dances of various cultures
- Performs social dances of various cultures and time periods (e.g., La Volta from the Renaissance, the Charleston from the 1920s, Funga from West Africa)
- Responds freely to thoughts, ideas and feelings through movement
- Interacts appropriately with a peer group as ideas and intentions of the dance are discussed, practiced, edited and performed with others of the same peer group
- Performs dances of other cultures with an appreciation for authenticity and cultural tradition
- Recognizes dance related careers (e.g., dancer, choreographer, teacher, historian, notator, critic)

Aesthetic Inquiry

- Describes similarities and differences between his or her movement phrases and those of others
- Identifies different forms of dance (e.g., ballet, modern, ethnic)
- Discusses similarities and differences between dance movements
- Forms a personal opinion about the meaning of a selected dance and supports it with specific observations
- Discusses a dance using descriptive language, speculation of possible meaning and personal evaluation of other events.

- Reviews a dance performance in writing descriptive language, discussion of meaning and personal evaluation of the event
- Expresses a personal definition of dance

Reading and Recording

- Recognizes the use of direction symbols with straight paths
- Identifies the use of symbols for direction and level with straight paths
- Explores reading and recording various symbols

Grade 6	Objectives
Movement Skills and Underlying Principles	• Identifies space, time and movement qualities (energy) as elements of movement
	• Identifies the unique attributes of each of the elements of movement (e.g., time encompasses duration, tempo, rhythm, etc.; space encompasses level, kinesphere, pathway, direction, etc.; movement qualities encompass light/strong, sudden/sustained, etc.)
	• Recognizes capabilities and limitations of the body
	• Demonstrates spatial awareness when performing dance phrases
	• Demonstrates concentration in movement experiences
	• Identifies conditioning and injury prevention as two main goals for daily exercise
	• Recognizes the need for warm up prior to each dance experience
	• Executes a basic warm up specific to the type of dance experience at hand (e.g., ballet-barre, modern-floorwork, jazz-isolations)
	• Explores dance phrases as exemplars of various dance forms (e.g., ballet, modern, jazz, ethnic)
Dance Making	• Creates dance studies using the elements of movement as the primary focus
	• Creates dance studies using a variety of musical selections
	• Creates dance studies in silence
	• Creates dance studies with self-accompaniment
	• Creates dance studies based on motif and manipulation

	• Creates dance in small groups using group decision processes
	• Manipulates floor patterns and the spatial arrangement of dancers in group compositions
Building Context: Cultural, Historical and Social Inquiry	• Executes dances from various cultures
	• Recognizes the influences of climate, geography and occupation of a culture on the kinds of dances people dance (form and style)
	• Identifies cultural, historical and social significance of dances studied
	• Discusses the history of ballet, modern, jazz, tap and social dances
	• Identifies careers related to dance performance: dancer, choreographer, composer, lighting, designer, costume designer, stage manager, critic, notator, videographer
Aesthetic Inquiry	• Forms a personal hypothesis about the meaning of dance and supports it with specific observations
	• Recognizes that people have different movement preferences, strengths and opinions about dance
	• Explores the question, "Why do people dance?"
	• Formulates a personal definition of dance
	• Discusses reviews by professional dance critics
Reading and Recording	• Identifies the symbols for flexion and extension
	• Recognizes that the length of a symbol (e.g., action stroke or pathway) determines the duration of a movement
	• Reads and records basic Motif symbols of levels, directions and pathways
	• Creates dance studies based on a selected motif
	• Combines various symbols to record original dance phrases

Grade

7

Objectives

Movement Skills and Underlying Principles

- Demonstrates movement phrases that involve polyrhythmic structures (e.g., legs do a quick rhythm while arms do a slower rhythm)
- Demonstrates phrases that involve multiple changes of movement quality
- Adjusts space usage in relation to other dancers when performing dance phrases
- Identifies strength, coordination, flexibility and endurance as goals for daily conditioning
- Executes exercises specific to the development of strength, coordination, flexibility and endurance
- Recognizes the importance of sequence in warm-up construction
- Demonstrates correct alignment in the execution of warm-up exercises
- Executes the five basic aerial movements: leap, jump, hop, sissone, assemble and their variants (e.g., skip, gallop, etc.)
- Explores the subtleties of balance using a variety of supports

Dance Making

- Uses literature, music, drama, visual and media arts as sources for ideas for original dance studies
- Improvises dance studies generated from ideas (e.g., emotions, life experiences, traditional dances of various cultures and current events)
- Creates solo and group dance studies based upon personal experiences and interests
- Creates dance studies based on academic integration
- Creates dance studies using props

	• Uses a variety of methods to manipulate dance movement and phrases
Building Context: Cultural, Historical and Social Inquiry	• Identifies geographical, socioeconomic, political and cultural influences on dance
	• Recognizes the influence of social dances on the development of concert dance forms
	• Executes dances of cultural, historical and social significance
	• Identifies landmarks in the history of dance
	• Identifies dance-related careers (e.g., teacher, notator, historian, dance critic, dance therapist)
	• Speculates about his/her own career interests
Aesthetic Inquiry	• Recognizes that there can be several interpretations of any given dance
	• Explores elements of professional dance criticism: description, interpretation, judgment and analysis
	• Describes the characteristics of various dance forms: ballet, modern jazz, tap, and ethnic
	• Writes review of dance performances including interpretative statements with analysis and description to support them
	• Views various dance forms and engages in discussions based on the predominant relationships or sequenced phrasing
Reading and Recording	• Identifies symbols for toward and away (e.g., from person, object or place) using various locomotor and locomotor movements
	• Explores sudden and sustained movement through the use of Motif symbols
	• Reads and records original dance compositions using the basic symbols of Motif Description
	• Uses movement terminology in his/her oral and written analysis of in-class work and professional dances viewed

Grade

8

Objectives

Movement Skills and Underlying Principles

- Demonstrates control of space, time and energy when executing movement phrases
- Uses concentration, expression and projection when performing
- Demonstrates strength, flexibility, coordination and endurance when dancing
- Executes different types of warm-ups required of various dance forms and styles (e.g., ballet-barre, modern-floorwork, jazz-isolations)
- Explains the importance of exercise sequencing for injury prevention
- Explains why different dance experiences require different types of warm-ups
- Demonstrates balance using a variety of supports
- Explores off-centered movement (e.g., tilts, spirals, falls) in a variety of directions
- Explores a variety of locomotor and nonlocomotor turns

Dance Making

- Directs a small group in the creation of an original dance
- Participates in structured improvisations
- Creates dances using motif and manipulation
- Executes a dance project from idea conception through to the performance of a completed dance choreography
- Critiques his or her own work and the work of others in a constructive and supportive manner

Building Context: Cultural, Historical and Social Inquiry	• Recognizes that similar purposes for dance create similar dance forms around the globe (e.g., farming people make circle dances, warring people make line dances)
	• Recognizes that ethnic dance encompasses many diverse dance forms
	• Identifies the distinguishing features of various ethnic dance forms
	• Identifies education necessary for various dance careers
	• Assesses his or her own abilities and interests vis-a-vis a career in dance
Aesthetic Inquiry	• Discusses personal philosophy about the purpose of dance
	• Formulates a personal definition of dance
	• Analyzes professional dance criticism for statements of description, interpretations and judgment
	• Writes reviews of dance performances including: description, interpretation and evaluation based upon observation and research
Reading and Recording	• Identifies floor patterns as a part of a Motif score
	• Reads and records various Motif symbols

Grade

9

Dance Survey Objectives

Movement Skills and Underlying Principles

- Executes a variety of warm-up exercises specific to dance forms studies
- Explains the need for warming up prior to each dance experience
- Identifies conditioning and injury prevention as two main goals for daily exercise specific to dance
- Identifies strength, coordination, flexibility and endurance as goals for daily dance conditioning
- Executes exercises specific to the development of strength, coordination, flexibility and endurance in dance
- Explains the role of exercise sequence for injury prevention
- Balances using a variety of supports (e.g., one leg; one leg and one arm; two arms and one knee)
- Uses correct alignment in the execution of warm-up exercises
- Identifies space, time and movement qualities as the basic elements of dance
- Executes movement studies focusing upon specific elements of dance
- Recognizes the role of concentration in movement experiences
- Controls motion and stillness in large group work by not bumping into others or moving during freezes
- Performs basic locomotor movements (e.g., run, leap, hop, jump, slide, gallop, turn, fall) in a series and in combination with each other in dance phrases

- Performs basic nonlocomotor movements (e.g., bend, stretch, arch, twist, turn, fall) in a series and in combination with each other in dance phrases
- Executes a variety of movement phrases specific to the dance forms studies

Dance Making

- Participates in structured improvisations
- Uses improvisations as a method of dance explorations
- Constructs phrases of movement that have a beginning, middle and end to solve specific movement problems (e.g., low level, locomotor phrase using floppy energy)
- Expresses his or her interests and movement preferences in the composition of dance studies
- Uses motif and manipulation

Building Context: Cultural, Historical and Social Inquiry

- Executes dances of various cultures
- Identifies the universal features of various ethnic dance forms
- Recognizes that why people dance determines the form of dance (e.g., form follows function)
- Identifies landmarks in the history of dance
- Recognizes the influence of social dances on the development of concert dance forms

Aesthetic Inquiry

- Analyzes how peoples' ways of moving and attitudes about movement are shaped by past experiences
- Analyzes how movement preferences are shaped by subcultures and by the larger culture
- Describes a dance event using descriptive vocabulary
- Forms a personal hypothesis about the meaning of a dance and supports it with specific observations

- Reviews a dance event including a description of dominant features, discussion of meaning and personal evaluation
- Debates a variety of philosophical approaches to the question, "Why do people dance?"

Reading and Recording

- Identifies the symbols for body parts
- Identifies dance notation as a career in dance
- Identifies various symbol systems that have been used to record dance throughout time
- Explores basic motif symbols of levels, directions and body parts

Grades

10-12

Theory and Practice Objectives

Movement Skills and Underlying Principles

- Demonstrates warm-up exercises specific to all dance forms (e.g., ballet, modern, ethnic, jazz, tap)
- Executes exercises that are specific to each of the goals for daily dance conditioning as: strength, coordination, flexibility and endurance
- Identifies proper warm-up sequence
- Identifies his or her body's strengths and weaknesses with respect to the goals of dance conditioning: strength, flexibility, coordination and endurance
- Identifies body planes: saggital (wheel), coronal (door) and transverse (table)
- Recognizes the relationship of body planes to the center of gravity and the importance in locating and analyzing movement
- Identifies symmetrical and asymmetrical movement and shape design
- Executes basic actions involved in joint movement: extension, flexion, abduction, adduction, rotation and circumduction
- Identifies major muscle groups, their location in relationship to the skeleton and their role in movement
- Recognizes the existence of various theories of dance conditioning and therapy including weight training methods: Pilates, Alexander, Feldenkrais and Bartenieff
- Concentrates on his/her work in both studio and nonstudio dance environments

Dance Making

- Applies his/her knowledge of the basic elements of movement (space, time and energy) to create solo and group dance studies

- Applies knowledge of improvisation to making dance phrases
- Describes a variety of approaches to the process of dance making based upon dance form and intent
- Uses various sources of literature, music, dance, visual arts and popular media (e.g., film and/or video) as inspiration for dance studies
- Uses motif and manipulation in the creation of dance studies
- Uses solo and group manipulation in the creation of dance studies
- Critiques his/her work and the work of others constructively

Building Context: Cultural, Historical and Social Inquiry

- Identifies dancers and choreographers and their particular contributions to the field of dance
- Identifies composers and visual and media artists who have collaborated with choreographers of the past and present
- Distinguishes characteristics of exemplars in dances of various societies, cultures and historic periods as they inform one's own creative work

Aesthetic Inquiry

- Analyzes dance with respect to form and function
- Identifies the distinguishing characteristics of various dance forms (e.g., ballet, modern, jazz, ethnic dance)
- Identifies the values inherent in various dance forms (e.g., ballet, modern, jazz, tap, ethnic) as they correspond to the distinguishing feature of that form (e.g., ballet values defying gravity, which is why ballerinas dance on their toes and males jump high)
- Describes a dance event using vocabulary derived from the elements of movement
- Writes reviews of dance performance including description, interpretation and evaluation based upon observation and research

Reading and Recording

- Identifies the leading bow symbol
- Explores the use of body part symbols with the leading bow
- Reads and records various Motif symbols
- Reads and records Motif symbols as a tool for self-checking his/her execution of movement and intent

Grades

10-12

Composition Objectives

Movement Skills and Underlying Principles

- Executes warm-up exercises using correct body alignment
- Demonstrates strength, flexibility, coordination and aerobic endurance in technique classes in ballet, modern, jazz and ethnic forms
- Identifies the sequence of warm-up exercises in various dance forms: ballet, modern, jazz and ethnic dance
- Demonstrates the use of concentration, expression and projection in dance compositions

Dance Making

- Applies his/her knowledge of the basic elements of movement (space, time and energy) to create solo and group dances
- Uses devices involving changes in space, time and movement qualities not only as an end in itself, but also as an underpinning for the creation of dance compositions
- Uses literature, music, visual and media arts as sources for original dances
- Recognizes compositional devices (e.g., accumulation, augmentation, retrograde, diminution, transposition, inversion)
- Uses motif and manipulation to create original dances (e.g., solo, duet, trio, quartet, group)
- Applies a variety of approaches to the process of dance making (e.g., improvisation, chance, collaborative processes)
- Creates dance studies based on personal thoughts, ideas and emotions

- Makes appropriate decisions to support the choreographic intent of a particular dance study to execute the choreographic intent (e.g., number of dancers, rehearsal schedule, use of sound/music, movement, costumes, lighting)
- Participates in formal critiques of his/her work and the work of others

Building Context: Cultural, Historical and Social Inquiry

- Researches at least one choreographer and his/her contributions to the field of dance
- Considers the processes used by dance makers from other cultures
- Applies knowledge of cross-cultural approaches to dance making in his/her work
- Identifies nationally and internationally significant dance companies

Aesthetic Inquiry

- Identifies the dominant characteristics of a dance
- Identifies relationships among the dominant characteristics of a dance and describes them orally and in writing
- Speculates about the meaning of a dance, formulates a hypothesis and supports speculative and hypothetical arguments with specific observations and analyses of dominant characteristics
- Formulates a personal definition of dance and recognizes that it must change to accommodate new information

Reading and Recording

- Identifies the symbols for aerial movement
- Explores reading and recording aerial movement
- Develops his/her own Motif score using floor plans

Grades

11-12

Dance Ensemble Objectives

Movement Skills and Underlying Principles

- Appreciates the personal responsibility and discipline he/she needs in order to achieve goals of continued excellent physical training
- Makes an accurate assessment of his/her own technical strengths and weaknesses
- Constructs a sequence of warm-up exercises specific to his/her physical strengths and weaknesses
- Executes a sequence of warm-up exercises specific to the dance form to be executed
- Analyzes the importance of sequence in warm-up construction and dance class structure
- Demonstrates strength, flexibility, coordination, and endurance in dance techniques

Dance Making

- Uses concentration exercises to enhance performance technique and skill
- Executes self discipline to complete choreographic projects
- Initiates ideas on his/her own
- Demonstrates leadership in directing projects with others
- Uses a variety of resources to research choreographic projects
- Uses the composition devices of accumulation, augmentation, retrograde, diminution, inversion in the creation of original dances
- Identifies them and variation in dance
- Makes appropriate decisions for the needs of a particular dance and follows those through to complete production of an original work

Building Context: Cultural, Historical and Social Inquiry

- Incorporates cross-cultural ideas into at least one choreographic project
- Uses a variety of choreographic approaches appropriate to the form and intent of a dance
- Describes the role of lighting, costuming and stage design in the production of dance performance
- Demonstrates performance skills in the performance of original and repertory dances (e.g., concentration, projection, characterization, expression)
- Applies analytical skills to critiques of the work of self and others
- Develops a method to record choreographic plans (e.g., journal, jot lists, webs)
- Speculates on a meaning of a dance based upon an analysis of the elements of movement, distinguishing characteristics, historical, social and cultural contexts
- Applies his/her knowledge of the elements of movement to recognize relationships among the individual elements of the dance
- Writes a review of a dance experience including description
- Shares personal definitions of dance
- Uses Motif Description skills as appropriate to project

Grades

11-12

Special Projects Objectives

Movement Skills and Underlying Principles

- Executes warm up exercise appropriate to the projects to be done
- Initiates ideas on his/her own
- Demonstrates self discipline and responsibility in the execution of special projects
- Identifies a variety of dance related topics of inquiry (e.g., performance, choreography, injury prevention, nutrition, notation systems, dance journalism, dance history, dance education, technical production, video dance)
- Engages in self-assessment activities throughout the process
- Uses a variety of resources to research several dance related topics of special interest
- Chooses one topic of special interest to become a special project
- Executes a special project from inception to completion using a variety of resources (e.g., library, community resources, experts in the field)
- Evaluates special project experience
- Uses Motif Description skills as appropriate to his/her project

Appendix F
Jefferson High School

1. **Dance Career Seminar (Course Outline)**

2. **The Jefferson Dancers 1986 Repertoire and Tour Schedule**

Appendix F1
Dance Career Development Seminar

Course: **Dance Career Seminar**

Length: **Full Year (Elective Credit/Career Education)**

Grade Level: 9-12, By Instructor Approval

Course Description

This course is designed specifically to assist serious, professionally-interested dance students in the decision-making process concerning careers in dance performance or its related fields of employment. Students will assess their long- and short-range dance career goals and interests in light of their skills, values, lifestyle preferences and academic interests. They will obtain information about performance/non-performance dance careers, the world and nature of possibilities either in the immediate future or down the career path. They will also learn and experience methods and skills for obtaining work or continuing their education in the dance field (i.e., writing effective resumés, making portfolios and videotapes, learning how to audition, researching companies and/or universities).

Methods of Instruction

This course will be taught as a lecture/laboratory/independent study experience. Students will meet with the instructor on a bi-weekly basis to discuss assigned projects and readings and to evaluate student progress. All students enrolled in the course will meet once a month for a lecture or panel discussion given by members of the dance community in relation to the focus of the quarter (see course outline). Students will also develop a major project each quarter with instructor guidance that will draw from readings, interviews, research and hands-on experience in a dance related occupation. Students will be taught and encouraged to fine-hone their research abilities while participating in brief mentorship-type relationships that will provide an actual feel for dance-related careers.

Course reading material will be drawn from such sources as: *Dance Magazine*, *The New York Times—Arts and Leisure*, *Contact Quarterly*, autobiographies and biographies of working artists and publications specifically developed to explore dance-related career options.

Methods of Evaluation

Students will be graded on an A–F scale. Their course work will be divided into three areas each quarter and each section will be evaluated by the instructor either orally in the bi-weekly student meetings or through written work. The three areas are as follows:

1. Bi-weekly reading or research assignments that will be discussed in depth with the instructor. Students will be graded on the clarity of their understanding of the ideas presented.
2. Participation in monthly lectures and panel discussions. Students will be graded on their active participation with the professionals and the ideas they present.
3. Quarterly written research/mentorship projects. The students' writing skills, as well as their ability to present and develop ideas, will be assessed.

Course Outline

This course is a one-year class. The year will be divided into four subject areas in conjunction with quarterly divisions. Each quarter, students will explore in great detail one particular aspect or approach to the dance profession. Incorporated into each section will be the district's concern for the eight items in career education—values, decision-making, life-style, community resources, working relationships, occupational information, parental involvement and testing.

1. **The University/Academic Avenue**. The primary focus here will be to weigh the choice of acquiring further training and academic standing in the university rather than stepping directly into the field after high school.
2. **Bypassing Further Education—The Professional Chance**. The concern here will be to explore this choice and its options in relation to the previously studied collegiate one. Students will look at all aspects of this choice from finding compatible companies to dance in to auditioning skills.
3. **Non-Performance Careers, Now or Later.** There are many fulfilling dance-related careers that can be approached now for added income while dancing or later when performing is over.
4. **In-Depth Exploration**. After researching these three areas, students will elect to return to the one most applicable to their projected goals and do a mentorship with someone in that area who can further their insight and options. Students could also elect to do in-depth college research to prepare them for applications in the fall if that is their goal.

Appendix F2
The Jefferson Dancers 1986 Repertoire

Program A

Russian Sailors' Dance

Choreography: Greg Smith
Music: Russian Sailor's Dance from *The Red Poppy*, Reinhold Gliere

This energetic piece was choreographed by Greg Smith, former artistic director of Pacific Ballet Theatre, for the Jefferson Dancers' appearances with the Oregon Symphony Orchestra in the Symphony's Youth Concerts in 1985.

Games

Choreography: Donald McKayle
Music: Children's playground songs

This famous work depicts children at play, and while the innocence of childhood is apparent, so too are more serious themes. Games of play, hunger, and terror are woven into the fabric of the dance. It features three female and four male dancers accompanied by two singers.

Doina

Choreography: Royston Maldoom
Music: Pan Flute and Organ by Lenifer and Marcel Cellier

The slow, controlled, ethereal movement of this piece has an hypnotic effect on the audience. The eerie music and translucent costumes help the subtle mesmerizing qualities of this dance, which is dedicated to women who wait.

Street Scene

Choreography: Brenda Bufalino, Mary Vinton Folberg, Julane Stites
Music: Richard Rodgers, "Slaughter on Tenth Avenue"

This colorfully costumed work features the entire company. It is a montage of dance styles including tap, modern, jazz, and pointe. It was set on the company this past fall for their appearance with the Oregon Symphony in its pops concert featuring the "Best of Portland."

Technical Difficulties

Choreography: Raymond Sawyer
Music: Grand Master Flash and the Furious Five, Was (Not Was)

This is an original piece created by Mr. Sawyer especially for the Jefferson Dancers. It captures the feel of the 1980s and depicts alienation, conformity and the often violent feelings among the youth on the streets of New York City. With the entire company forming a backdrop, three young men are featured.

The Act

Choreography: Mary Vinton Folberg, Bev Melum, Deb Brzoska
Music: Selections from *The Act*, Liza Minelli, vocals

The Act has almost become the company's signature piece. The energetic Broadway jazz-tap piece builds to its conclusion, a spectacular chorus line, bringing audiences to their feet.

Program B

Schubertiad

Choreography: Paul Russell
Music: Franz Schubert
Musician: Robert Huffman

This romantic period piece features four couples, and two gentlemen, and four ladies. The piece was choreographed this spring especially for the Jefferson Dancers and is done to live music—a pianist at a grand piano on stage. Paul Russell of the San Francisco Ballet choreographed this work which depicts a social evening of music and dance in Franz Schubert's time.

Adagietto

Choreography: Royston Maldoom
Music: Gustav Mahler

To the slow movement of Mahler's Fifth Symphony, this work describes an emotional triangle between two men and a woman. *Adagietto* was the winner of the 1975 International Choreography as well as a major Gulbenkian award in Berlin. It is in the repertoire of several major companies including the Dance Theatre of Harlem. It is Mr. Maldoom's most famous work.

The Last Day

Choreography: Sean Greene
Music: Brian Eno

The solo from this dance was originally set on Tara Mooser, a former Jefferson Dancer, by Sean Greene, principal dancer with the Bella Lewitsky Dance Company, in preparation for her performance in the National Arts Recognition and Talent Search competition. The work has a dramatic solo in which the individual deals with the desperation of The Last Day.

Rainbow Round My Shoulder

Choreographer: Donald McKayle
Music: Afro-American folk and work songs

Donald McKayle, one of America's most prominent choreographers, is perhaps best known for ***Raisin*** and ***Sophisticated Ladies***. He set ***Rainbow Round My Shoulder*** on the company during a two-week residency, winter 1985. This piece, his most renowned work, is considered to be a modern dance classic and features seven men and one woman. The dramatic, syncopated rhythm of the music is emphasized in the strong, muscular movement by the men in a work gang. The female dancer is an illusion to the men, representing the women in their lives. The piece is one of the strongest in the repertoire and a favorite with dance audiences wherever it is shown.

The Studio

Choreographer: Julane Stites

This year's "Studio" features the jazz choreography of Julane Stites. With music from Bob James to Beethoven, these works feature the virtuoso jazz and ballet skills of the dancers in the casual setting of a dance studio.

Network

Choreographer: Brenda Bufalino
Music: Jazz melodies arranged by Eddie Wied

Brenda Bufalino, who is partly responsible for the revival of tap dancing in this country, created this exuberant work which blends tapping, hoofing, jazz, and ethnic dance in a demanding piece requiring a precise sense of rhythm, acute concentration and near perfect timing. The Jefferson Dancers are known throughout the Northwest for their precision tap virtuosity, and they have a rip-roaring good time with this piece.

The Jefferson Dancers on Tour

Each spring, the Jefferson Dancers tour extensively. Performing in a variety of settings for audiences of all types provides yet another dimension to the nationally recognized dance program at Portland's Jefferson High School. These students have reached the advanced level of study and the on-tour performance is an important element in their educational and artistic development.

Their touring schedule the past few years is an impressive one and includes countless lecture-demonstrations and school assemblies throughout the state. In the past, they have appeared in Victoria, BC, Seattle, and with the Oregon Symphony Orchestra.

April 7	Gladstone, Oregon Public Performance
April 14	Neskowin, Oregon Lecture-demonstrations in schools
April 15	Portland, Oregon Lecture-demonstrations at Glencoe School and Catlin Gabel
April 16	Jefferson, Oregon Lecture-demonstration at Jefferson High School
April 17	Eugene, Oregon Lecture-demonstrations in Eugene schools
April 18-19	Hult Performing Arts Center, Soreng Theatre Eugene, Oregon
April 21	Klamath Falls, Oregon Lecture-demonstrations in Klamath Falls schools
May 1	Gallery Players Theatre McMinnville, Oregon
May 5	Jefferson High School All-school ARTS WEEK Assembly
May 9-10	Civic Auditorium Portland, Oregon
May 22	Redmond, Oregon Redmond Union High School Auditorium Benefit Performance, Central Oregon Community College

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